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EDITION.

S. COLERIDGE-TAYLOR.

HIAWATHA'S DEPARTURE

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SCENES FROM THE SONG OF HIAWATHA.

No. 3.

HIAWATHA'S DEPARTURE

A CANTATA

FOR

SOPRANO, TENOR, AND BARITONE SOLI, CHORUS AND
ORCHESTRA

THE WORDS WRITTEN BY

H. W. LONGFELLOW

THE MUSIC COMPOSED BY

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Rev Charles H. Johnson
Concord

LONDON:
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

SCENES FROM THE SONG OF HIAWATHA.

III. HIAWATHA'S DEPARTURE.

Spring had come with all its splendour,
All its birds and all its blossoms,
All its flowers and leaves and grasses.

Sailing on the wind to northward,
Flying in great flocks, like arrows,
Like huge arrows shot through heaven,
Passed the swan, the Mahnahbezee,
Speaking almost as a man speaks;
And in long lines waving, bending
Like a bowstring snapped asunder,
The white goose, the Waw-be-wawa;
And in pairs, or singly flying,
Mahng the loon, with clangorous pinions,
The blue heron, the Shuh-shuh-gah,
And the grouse, the Mushkodasa.

In the thickets and the meadows
Piped the blue-bird, the Owaissa;
On the summit of the lodges
Sang the robin, the Opechee;
And the sorrowing Hiawatha,
Speechless in his infinite sorrow,
Heard their voices calling to him,
Went forth from his gloomy doorway,
Stood and gazed into the heaven,
Gazed upon the earth and waters.

From his wanderings far to eastward,
From the regions of the morning,
From the shining land of Wabun,
Homeward now returned Iagoo,
The great traveller, the great boaster,
Full of new and strange adventures,
Marvels many and many wonders.

And the people of the village
Listened to him as he told them
Of his marvellous adventures,
Laughing answered him in this wise:
"Ugh! it is indeed Iagoo:
No one else beholds such wonders!"

He had seen, he said, a water
Bigger than the Big-Sea-Water,
Broader than the Gitche Gumee,

Bitter so that none could drink it!
At each other looked the warriors,
Looked the women at each other,
Smiled, and said, "It cannot be so!
Kaw!" they said, "it cannot be so!"

O'er it, said he, o'er this water
A canoe with wings came flying,
Bigger than a grove of pine-trees,
Taller than the tallest tree-tops!
And the old men and the women
Looked and tittered at each other.
"Kaw!" they said, "we don't believe it!"

From its mouth, he said, to greet him,
Came Waywassimo, the lightning,
Came the thunder, Annemeekes!
And the warriors and the women
Laughed aloud at poor Iagoo;
"Kaw!" said they, "what tales you tell us!"

In the great canoe with pinions
Came, he said, a hundred warriors;
Painted white were all their faces,
And with hair their chins were covered!
And the warriors and the women
Laughed and shouted in derision,
Like the ravens on the tree-tops,
Like the crows upon the hemlocks.
"Kaw!" they said, "what lies you tell us!
Do not think that we believe them!"

Only Hiawatha laughed not,
But he gravely spake and answered
To their jeering and their jesting:

"True is all Iagoo tells us;
I have seen it in a vision,
Seen the great canoe with pinions,
Seen the people with white faces,
Seen the coming of this bearded
People of the wooden vessel,
From the regions of the morning,
From the shining land of Wabun.

"Gitche Manito, the Mighty,
The Great Spirit, the Creator,
Sends them hither on his errand,
Sends them to us with his message.
Wheresoe'er they move, before them
Swarms the stinging-fly, the Ahmo,
Swarms the bee, the honey-maker;
Wheresoe'er they tread, beneath them
Springs a flower unknown among us,
Springs the White-man's Foot in blossom.

"Let us welcome, then, the strangers,
Hail them as our friends and brothers,
And the heart's right hand of friendship
Give them when they come to see us.
Gitche Manito, the Mighty,
Said this to me in my vision.

"I beheld, too, in that vision
All the secrets of the future,
Of the distant days that shall be.
I beheld the westward marches
Of the unknown, crowded nations.
All the land was full of people,
Restless, struggling, toiling, striving,
Speaking many tongues, yet feeling
But one heart-beat in their bosoms.
In the woodlands rang their axes,
Smoked their towns in all the valleys,
Over all the lakes and rivers
Rushed their great canoes of thunder.

"Then a darker, drearier vision
Passed before me, vague and cloud-like.
I beheld our nations scattered,
All forgetful of my counsels,
Weakened, warring with each other;
Saw the remnants of our people
Sweeping westward, wild and woful,
Like the cloud-rack of a tempest,
Like the withered leaves of Autumn!"

By the shore of Gitche Gumees,
By the shining Big-Sea-Water,
At the doorway of his wigwam,
In the pleasant Summer morning,
Hiawatha stood and waited.

All the air was full of freshness,
All the earth was bright and joyous,
And before him through the sunshine,
Westward toward the neighbouring forest
Passed in golden swarms the Ahmo,
Passed the bees, the honey-makers,
Burning, singing in the sunshine.

Bright above him shone the heavens,
Level spread the lake before him;
From its bosom leaped the sturgeon,
Sparkling, flashing in the sunshine;
On its margin the great forest
Stood reflected in the water,
Every tree-top had its shadow,
Motionless, beneath the water.

From the brow of Hiawatha
Gone was every trace of sorrow,
As a fog from off the water,
As the mist from off the meadow.
With a smile of joy and triumph,
With a look of exultation,
As of one who in a vision
Sees what is to be, but is not,
Stood and waited Hiawatha.

Towards the sun his hands were lifted,*
Both the palms spread out against it,
And between the parted fingers
Fell the sunshine on his features,
Flecked with light his naked shoulders,
As it falls and flecks an oak-tree
Through the rifted leaves and branches.

O'er the water floating, flying,
Something in the hazy distance,
Something in the mists of morning,
Loomed and lifted from the water,
Now seemed floating, now seemed flying,
Coming nearer, nearer, nearer.

Was it Shingebis, the diver?
Was it the pelican, the Shada?
Or the heron, the Shuh-shuh-gah?
Or the white goose, Waw-be-wawa,
With the water dripping, flashing
From its glossy neck and feathers?

It was neither goose nor diver,
Neither pelican nor heron,
O'er the water floating, flying,
Through the shining mist of morning,
But a birch canoe with paddles,
Rising, sinking on the water,
Dripping, flashing in the sunshine.
And within it came a people
From the distant land of Wabun,
From the farthest realms of morning
Came the Black-Robe chief, the Prophet,
He the Priest of Prayer, the Pale-face,
With his guides and his companions.

And the noble Hiawatha,
With his hands aloft extended,
Held aloft in sign of welcome,
Waited, full of exultation,
Till the birch canoe with paddles
Grated on the shining pebbles,
Till the Black-Robe chief, the Pale-face,
With the cross upon his bosom,
Landed on the sandy margin.

Then the joyous Hiawatha
Cried aloud, and spake in this wise:

"Beautiful is the sun, O strangers,
When you come so far to see us!

* In this manner, and with such salutations, was Father Marquette received by the Illinois. See his *Voyages et Découvertes*, Section V.

All our town in peace awaits you,
All our doors stand open for you :
You shall enter all our wigwams,
For the heart's right hand we give you.

" Never bloomed the earth so gaily,
Never shone the sun so brightly,
As to-day they shine and blossom,
When you come so far to see us !
Never was our lake so tranquil,
Nor so free from rocks and sand-bars ;
For your birch canoe in passing
Has removed both rock and sand-bar !

" Never before had our tobacco
Such a sweet and pleasant flavour,
Never the broad leaves of our corn-fields
Were so beautiful to look on,
As they seem to us this morning,
When you come so far to see us ! "

And the Black-Robe chief made answer,
Stammered in his speech a little,
Speaking words yet unfamiliar :
" Peace be with you, Hiawatha,
Peace be with you and your people,
Peace of prayer, and peace of pardon,
Peace of Christ, and joy of Mary ! "

Then the generous Hiawatha
Led the strangers to his wigwam,
Seated them on skins of bison,
Seated them on skins of ermine,
And the careful old Nokomis
Brought them food in bowls of bass-wood,
Water brought in birchen dippers,
And the calumet, the peace-pipe,
Filled and lighted for their smoking.

All the old men of the village,
All the warriors of the nation,
All the Jossakeeds, the prophets,
The magicians, the Wabenos,
And the medicine-men, the Medas,
Came to bid the strangers welcome ;
" It is well," they said, " O brothers,
That you come so far to see us ! "

In a circle round the doorway,
With their pipes they sat in silence,
Waiting to behold the strangers,
Waiting to receive their message ;
Till the Black-Robe chief, the Pale-face,
From the wigwam came to greet them.
Stammering in his speech a little,
Speaking words yet unfamiliar ;
" It is well," they said, " O brother,
That you come so far to see us ! "

Then the Black-Robe chief, the prophet,
Told his message to the people,
Told the purport of his mission,
Told them of the Virgin Mary,
And her blessed Son, the Saviour :
How in distant lands and ages
He had lived on earth as we do ;

How he fasted, prayed, and laboured ;
How the Jews, the tribe accursed,
Mocked him, scourged him, crucified him ;
How he rose from where they laid him,
Walked again with his disciples,
And ascended into heaven.

And the chiefs made answer saying
" We have listened to your message,
We have heard your words of wisdom,
We will think on what you tell us.
It is well for us, O brothers,
That you come so far to see us ! "

Then they rose up and departed
Each one homeward to his wigwam,
To the young men and the women
Told the story of the strangers
Whom the Master of Life had sent them
From the shining land of Wabun.

Heavy with the heat and silence
Grew the afternoon of Summer ;
With a drowsy sound the forest
Whispered round the sultry wigwam,
With a sound of sleep the water
Rippled on the beach below it ;
From the cornfields shrill and ceaseless
Sang the grasshopper, Pah-puk-keena ;
And the guests of Hiawatha,
Weary with the heat of Summer,
Slumbered in the sultry wigwam.

Slowly o'er the simmering landscape
Fell the evening's dusk and coolness,
And the long and level sunbeams
Shot their spears into the forest,
Breaking through its shields of shadow,
Rushed into each secret ambush,
Searched each thicket, dingle, hollow ;
Still the guests of Hiawatha
Slumbered in the silent wigwam.

From his place rose Hiawatha,
Bade farewell to old Nokomis,
Spoke in whispers, spake in this wise,
Did not wake the guests that slumbered :

" I am going, O Nokomis,
On a long and distant journey,
To the portals of the Sunset,
To the regions of the home-wind.
But these guests I leave behind me,
In your watch and ward I leave them ;
See that never harm comes near them,
See that never fear molests them,
Never danger nor suspicion,
Never want of food or shelter,
In the lodge of Hiawatha ! "

Forth into the village went he,
Bade farewell to all the warriors,
Bade farewell to all the young men,
Spoke persuading, spake in this wise :

"I am going, O my people,
On a long and distant journey:
Many moons and many winters
Will have come, and will have vanished,
Ere I come again to see you.
But my guests I leave behind me;
Listen to their words of wisdom,
Listen to the truth they tell you,
For the Master of Life has sent them
From the land of light and morning!"

On the shore stood Hiawatha,
Turned and waved his hand at parting;
On the clear and luminous water
Launched his birch canoe for sailing,
From the pebbles of the margin
Shoved it forth into the water;
Whispered to it, "Westward! westward!"
And with speed it darted forward.

And the evening sun descending
Set the clouds on fire with redness,
Burned the broad sky, like a prairie,
Left upon the level water
One long track and trail of splendour,
Down whose stream, as down a river,
Westward, westward Hiawatha
Sailed into the fiery sunset,
Sailed into the purple vapours,
Sailed into the dusk of evening.

And the people from the margin
Watched him floating, rising, sinking,
Till the birch canoe seemed lifted
High into that sea of splendour,
Till it sank into the vapours
Like the new moon slowly, slowly
Sinking in the purple distance.

And they said, "Farewell for ever!"
Said, "Farewell, O Hiawatha!"
And the forests, dark and lonely,
Moved through all their depths of darkness,
Sighed, "Farewell, O Hiawatha!"
And the waves upon the margin
Rising, rippling on the pebbles,
Sobbed, "Farewell, O Hiawatha!"
And the heron, the Shuh-shuh-gah,
From her haunts among the fenlands,
Screamed, "Farewell, O Hiawatha!"

Thus departed Hiawatha,
Hiawatha the Beloved,
In the glory of the sunset,
In the purple mists of evening,
To the regions of the home-wind,
Of the Northwest wind, Keewaydin,
To the Islands of the Blessed,
To the kingdom of Ponemah,
To the land of the Hereafter!

Ah'mo, *the stinging-fly.*

Annemee'kee, *the thunder.*

Ca'lumet, *a pipe; used as a symbol of peace, and as an evidence to strangers that they are welcome.*

Gitche Gu'mee, *the Big-Sea-Water, Lake Superior.*

Git'che Man'ito, *the Great Spirit, the Master of Life.*

Hiawa'tha, *the prophet, the teacher; son of Mudjekeewis, the West Wind, and Wenonah,*

daughter of Nokomis.

Ia'goo, *a great boaster and story-teller.*

Joss'akeed, *a prophet.*

Kaw, *no.*

Keeway'din, *the North-West Wind; the Home Wind.*

Mahnahbe'zee, *the swan.*

Maling, *the loon, the northern diver (Urinator imber); an aquatic web-footed northern bird, noted for its expertness in diving and swimming under water.*

Me'da, *a medicine man.*

Mushkoda'sa, *the grouse.*

Noko'mis, *grandmother of Hiawatha; mother of Wenonah.*

Ome'me, *the pigeon.*

Opechee', *the robin.*

Owais'sa, *the blue bird; a small song bird (Sialia sialis), very common in the United States. It is related to the European robin.*

Pah-puk-kee'na, *the grasshopper.*

Pone'mah, *hereafter.*

Sha'da, *the pelican.*

Shin'gebis, *the diver or grebe; a swimming bird of the genus Colymbus, found in the northern parts of America.*

Shuh'-shuh'-gah, *the blue heron.*

Ugh, *yes.*

Wabe'no, *a magician; a juggler.*

Wa'nun, *the East Wind.*

Waw-be-wa'wa, *the white goose.*

Waywas'simo, *the lightning.*

SCENES FROM THE SONG OF HIAWATHA.

III. HIAWATHA'S DEPARTURE.

LONGFELLOW.

S. COLERIDGE-TAYLOR (Op. 30, No. 4).

Allegro con brio.

PIANO.

The musical score is written for piano and consists of five systems. Each system contains a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro con brio.' Dynamics include *sf*, *f*, *mf*, *p*, *dim.*, and *ff*. The score features complex chordal textures and melodic lines with various articulations like accents and slurs.



SOPRANO SOLO.



Spring had come with all its splen - dour,



All its birds and all its blossoms, All its flow'rs and



leaves and grass - es, all its flow'rs . . . and leaves and

rit.

a tempo.

grass - es. Sail - ing on the wind to

a tempo.

2

north - ward, Fly - ing in great flocks, like ar - rows,

Like huge ar - rows shot through hea - ven, Pass'd the swan, the

Mah - nah - be-zee, Speak - ing al-most as a man speaks;

And in long lines wav-ing, bend-ing

Like a bow-string snapp'd a-sun-der, The white goose, the Waw-be-

- wa - wa; And in pairs, or sin-gly fly-ing,

Mahng the loon, with clang-'rous pin-ions, The blue her-on, the Shah-shuh-gah,

And the grouse, . . the Mush-ko-da-sa. . .

In the thick - ets

mf

dim.

mf

and the mea - dows Pip'd the blue - bird, the O - wais - sa;

On the sum-mit, the 'sum-mit of the lodg - es Sang the rob -

f

- in, the O - pe - chee. And the

f

5 *Poco meno mosso.*

scr-row-ing Hi - a - wa - tha, Speechless in his in - fi-nite sor - row,

Poco meno mosso.

mp

cres.

Heard their voi - ces call - ing to him, Went forth from his gloom - y door - way,

cres.

rall. *f* *cres.*

Stood and gaz'd . . in - to the hea - ven, Gaz'd up - on the earth . . and

rall. *cres.* *f*

rall. *6 a tempo.*

wa tera.

ff a tempo.

dim.

mp *cres.*

Allegro molto.

f *fp* *v*

ALTO.

TENOR.

BASS.

From his

From his

From his

From his

wan - d'ings far to east - ward, From the re - gions of the morn - ing.

wan - d'ings far to east - ward, From the re - gions of the morn - ing,

wan - d'ings far to east - ward, From the re - gions of the morn - ing.

wan - d'ings far to east - ward, From the re - gions of the morn - ing.

Ped.

Ped.

. From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

. From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

. . . From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

. . . From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

a - goo,
 a - goo, re - turn'd I - a - goo, I -
 a - goo, re - turn'd I - a - goo, I -

Ped. *Ped.* 2

a - goo, the great ... tra - vel-ler, I - a - goo, the great ... boast - er,
 a - goo, the great tra - vel-ler, I - a - goo, the great boast - er,
 a - goo, the great tra - vel-ler, I - a - goo, the great boast - er,
 a - goo, the great ... tra - vel-ler, I - a - goo, the great ... boast - er,

2

Full of new and strange ad - ven - tures, Mar - vels
 Full . . . of new and strange ad - ven - tures, Mar - vels
 Full of new and strange ad - ven - tures, Mar - vels
 Full of new and strange ad - ven - tures, Mar - vels

2

ma-ny and ma-ny won-ders. And the

ma-ny and ma-ny won-ders. And the

ma-ny and ma-ny won-ders. And the

ma-ny and ma-ny won-ders. And the

cres. Lis-ten'd to him as he told

peo-ple of the vil-lage Lis-ten'd to him as he told

cres. Lis-ten'd as he told

mf. Lis-ten'd as he told

mf. *cres.*

them Of his mar-vel-lous ad-ven-tures, Laugh-ing an-swer'd him in

them Of his mar-vel-lous ad-ven-tures, Laugh-ing an-swer'd him in

them Of his mar-vel-lous ad-ven-tures, Laugh-ing an-swer'd him in

them Of his mar-vel-lous ad-ven-tures, Laugh-ing an-swer'd him in

this wise: "Ugh! it is in - deed I - a . . .

this wise: "Ugh! it is in - deed I - a . . .

this wise: "Ugh! it is in - deed I - a . . .

this wise: "Ugh! it is in - deed I - a . . .

Ped.

- goo! No one else . . . be - holds such

- goo! No one else . . . be - holds such

- goo! No one else . . . be - holds such

- goo! No one else . . . be - holds such

won - ders!"

won - ders!"

won - ders!"

won - ders!"

f

Piano accompaniment for the first system of music, featuring a treble and bass staff with various chords and melodic lines.

Piano accompaniment for the second system of music, continuing the musical theme with a treble and bass staff.

TENOR SOLO. $\text{♩} = \text{♩}$. *Quasi recitativo; leggero.*

He had seen, he said, a wa - ter

$\text{♩} = \text{♩}$. *of preceding section.*

mp

Musical score for the Tenor Solo section, including a treble staff with the vocal line and a piano accompaniment in the bass staff.

Big - ger than the Big - Sea - Wa - ter, Broad - er than the Git - che Gu - mee,

Musical score for the first line of the Tenor Solo section, showing the vocal line and piano accompaniment.

Bit - ter so that none could drink it!

Musical score for the second line of the Tenor Solo section, showing the vocal line and piano accompaniment.

At each o - ther look'd the war - ri - ers,
 At each o - ther look'd the war - ri - ers,
 At each o - ther look'd the war - ri - ers,
 At each o - ther look'd the war - ri - ers,

11

Look'd the wo - men at each o - ther, Smil'd, and said, "It
 Look'd the wo - men at each o - ther, Smil'd, and said, "It
 Look'd the wo - men at each o - ther, Smil'd, and said, "It
 Look'd the wo - men at each o - ther, Smil'd, and said, "It

Ped.

can - not be so! Kaw! they said, "it can - not be
 can - not be so! Kaw! they said, "it can - not be
 can - not be so! Kaw! they said, "it can - not be
 can - not be so! Kaw! they said, "it can - not be

Ped.

12

SO! "

SO! "

SO! "

SO! "

SO! "

12

TENOR SOLO.

mf *cres.* *ff*

O'er, said he, this wa - ter A ca - noe with wings came fly - ing, Big - ger than a

mp *cres.*

grove of pine-trees, Tall - er than the tall - est tree - tops!

CHORUS

And the old . . . men and the wo - men

And the old . . . men and the wo - men

And the old . . . men and the wo - men

And the old . . . men and the wo - men

f *f >* *Ped.*

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

13 *f* *f >*

don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve

don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve

don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve

don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve

TENOR SOLO. *agitato.*

From its

it!" . . .

it!" . . .

it!" . . .

it!" . . .

it!" . . .

mouth, he said, to greet him, Came Way - was - si - mo, the light - ning,

mp *sf* *sf*

14

Came the thun - der, An - ne - mee - kee!

sf

CHORUS.

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

Sea *sf* *sf* *sf* *sf*

Pos

- a - goo; "Kaw!" said they, "what tales you tell us! Kaw!
 - a - goo; "Kaw!" said they, "what tales you tell us! Kaw!
 - a - goo; "Kaw!" said they, "what tales you tell us! Kaw!
 - a - goo; "Kaw!" said they, "what tales you tell us! Kaw!

Ped.

what tales . . . you tell us!" . . .
 what tales . . . you tell us!" . . .
 what tales . . . you tell us!" . . .
 what tales . . . you tell us!" . . .

15

Tenor Solo.

In the great ca - noe with pin - ions

dim. *mf*

Came a hun - dred war - ri - ors; Paint - ed white were all their fa - ces,

And with hair their chins . . . were cov - - er'd!

16 CHORUS.

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

16

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

8va

Ped.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

17

Pesante.

"Kaw!" they said, "what lies . . you tell us!

Do not think that

"Kaw!" they said, "what lies you tell us!

Do not think that

"Kaw!" they said, "what lies you tell us!

Do not think that

"Kaw!" they said, "what lies you tell us!

Do not think that

17

Pesante.

we be - lieve them!"

we be - lieve them!"

we be - lieve them!"

we be - lieve them!"

18 $\text{♩} = \text{♩}$. *pp*

On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

pp On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

pp On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

pp On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

18 $\text{♩} = \text{♩}$ of previous movement.

f laugh'd not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd .. not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd .. not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd not, But he grave - ly spake and an - swer'd To their *rall.*

dim. *pp* *Moderato.*

jeer - ing and their jest - ing: . .

dim. *pp* jeer - ing and their jest - ing: . .

dim. *pp* jeer - ing and their jest - ing: . .

dim. *pp* jeer - ing and their jest - ing: . .

dim. *pp* jeer - ing and their jest - ing: . .

pp *Moderato.* *mf* *dim.*

mf "True is all I - a - goo tells us; I have seen it in a
rit.

mf vi - sion, Seen the great... can - oe with pin - ions, . . . Seen the
a tempo. *Animato*

peo - ple with white . . . fa - ces, . . . Seen the com - ing of this beard - ed

Peo - ple, . . . this peo - ple of the wood - en ves - sel, From the

ff *Largamente.* re - gions of the morn - ing, From the shin - ing land of
Largamente. *molto rall.*

a tempo. *poco rit.* *a tempo.*

Wa - bun. *Git - che Ma - ni - to, ..

f a tempo. *poco rit.* *f a tempo.*

the Might - y, The Great . . Spi - rit, the Cre - a - tor,

rit.

21

Poco meno mosso.

Sends them hi - ther on his er - rand, Sends them to us with his

Poco meno mosso.

mf

Animato.

mes - sage . . Where - so - e'er they move, be - fore them Swarms the sting - ing - fly, the

Animato.

mf *cres.*

f

Ah - mo, Swarms the bee, the hon - ey - ma - ker; Where - so - e'er they tread, be -

mf *cres.*

neath them Springs a flow'r un-known a-mong us, Springs the White-man's Foot in

f pesante.

f pesante.

blos - som. Let us

rall.

pesante e con dignita.

rall.

22 wel - come, then, the stran - gers, Hail them as our friends and

bro-thers, And the heart's right hand of friend-ship Give them when . . . they come to

rit.

rit.

see us. Git - che Ma - ni - to, . . . the Might - y,

a tempo.

rall.

a tempo.

rall.

p *a tempo.*

Said this to me in my vi - sion.

a tempo.

dim. e rit. *mp* *a.*

I be -

dim. e rit.

Molto moderato.

- held, too, in that vi - sion All the se - crets of the fu - ture, Of the

Molto moderato.

pp

poco rit. *Agitato.* *f*

dis - tant days that shall be . . . I be - held . . . the westward

Agitato.

poco rit. *v* *f*

accel. *cres. accel.*

marches Of the unknown, crowded na - tions. All the land was full of peo - ple,

accel. *sf* *cres. accel.*

Rest - less, . . . strug - gling, toil - ing, striv - ing, Speaking

Più mosso; energico.

ma - ny tongues, yet feel - ing But one . . . heart - beat in their bo - soma.

f *rall.*

mf *f* *rall.* *pp*

a tempo. *mf*

In the woodlands rang their ax - es, . . . Smok'd their towns in all the

a tempo. *mf*

val - leys, O - ver all the lakes and riv - ers Rush'd their great ca - noes of

accel. *accel.* *cres.*

25

thun - der.

molto accel.

Then a dark - er,
Poco meno mosso.
rit. dim. p

drea - ri - er vi - sion . . Pass'd be - fore me, vague and

cloud - like . . I . . be - held our na - tions scat-ter'd,

All . . for - get - ful of my coun - sels, . . Weak - en'd,

war - ring with each o - ther; Saw . . the rem - nants

8306.

of our peo - ple . . Sweep - ing west - ward, wild and

wo - ful, Like the cloud - rack of a tem - pest,

Like the wi - ther'd leaves of Au - tumn, like the

with'er'd leaves of Au - tumn !"

morendo. ppp

Allegro vivace.

28

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The music is in 2/4 time and features a variety of textures and dynamics. The first system (measures 28-29) begins with a forte (*f*) dynamic and includes a melodic line in the right hand and a rhythmic accompaniment in the left. The second system (measures 30-31) continues the melodic development with some chromaticism. The third system (measures 32-33) shows a change in texture with more complex chordal structures. The fourth system (measures 34-35) features a series of chords in the right hand and a more active bass line. The fifth system (measures 36-37) starts with a piano (*pp*) dynamic and includes a melodic phrase. The sixth system (measures 38-39) concludes with a crescendo (*cres.*) and a final melodic flourish. The score is marked with various musical notations including slurs, ties, and dynamic markings.

By the shore . . of Git-che Gu-mee,

By the shore of Git - che Gu - mee,

By the shore . . of Git-che Gu-mee,

By the shore of Git - che Gu - mee,

By the shin-ing Big-Sea - Wa-ter, At the

By the shin-ing Big-Sea - Wa-ter, At the

By the shin-ing Big-Sea - Wa-ter, At the

By the shin-ing Big-Sea - Wa-ter,

door-way of his wig-wam, In the plea-sant Sum-mer morn - ing,

In the plea-sant Sum-mer morn - ing,

door-way of his wig-wam, In the plea-sant Sum-mer morn - ing,

In the plea-sant Sum-mer morn - ing,

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

Ped.

30 *mf* All the air was full of fresh-ness, All the earth was bright and joy-ous, And be -

mf All the earth was bright and joy-ous, And be -

mf Bright and joy - ous, And be-fore him

And be-fore him

30 *mf*

fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah-mo, *cres.*

fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah-mo, *cres.*

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in gold *cres.*

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in swarms the Ah-mo, *cres.*

f

Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 en swarms the hon - ey - ma - kers, Burn - ing, sing - ing in the
 bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the

sun - shine. Bright a - bove him shone the heavens,
 sun - shine. Bright a - bove him shone the heavens,..
 sun - shine,
 sun - shine,

shone . . . the heavens, . . . From its bo - som
 From its bo - som
 Lev - el spread the lake be - fore him ; From its bo - som
 Lev - el spread the lake be - fore him ;

leap'd the sturgeon, Spark-ling, flash-ing, flashing in the sunshine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 Sea.....

dim. great forest Stood re-flect-ed in the wa-ter, Ev-'ry tree-top
dim. great forest Stood re-flect-ed in the wa-ter, Ev-'ry tree-top
dim. great forest Stood re-flect-ed in the wa-ter, Ev-'ry tree-top
dim. great forest Stood re-flect-ed in the wa-ter, Ev-'ry tree-top

poco. had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
poco. had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
poco. had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
poco. had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.

poco. had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.

By the shore . . of Git-che Gu-mee,
 By the shore of Git - che Gu-mee,
 By the shore . . of Git-che Gu-mee,
 By the shore of Git - che Gu-mee,

32

By the shin-ing Big-Sea-Wa-ter, At the
 By the shin-ing Big-Sea-Wa-ter,
 By the shin-ing Big-Sea-Wa-ter, At the
 By the shin-ing Big-Sea-Wa-ter,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,
 In the plea-sant Sum-mer morn-ing,
 door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,
 In the plea-sant Sum-mer morn-ing,

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

Ped.

mf All the air was full of fresh-ness, All the earth was bright and joy-ous, And be -

All the earth was bright and joy-ous, And be -

Bright and joy-ous, And be-fore him

And be-fore him

mf

- fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah-mo, thro' the sunshine, Westward t'ward the neigh'b'ring forest, pass'd in gold -

- fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah-mo, thro' the sunshine, Westward t'ward the neigh'b'ring forest, pass'd in swarms the Ah-mo,

cres.

Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 en swarms the hon - ey - ma - kers, Burn - ing, sing - ing in the
 bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the

34 *mf*
 sun - shine. Bright a - bove him shone the heavens,
 sun - shine. Bright a - bove him shone the heavens..
 sun - shine,
 sun - shine,

shone . . . the heavens, . . . From its bo - som
 From its bo - som
 Lev - el spread the lake be - fore him ; From its bo - som
 Lev - el spread the lake be - fore him ;

leap'd the sturgeon, Spark-ling, flash-ing, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the

Sva

great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top

dim. *poco* *a*

had its sha-dow, Mo-tion-less, . . be-neath the wa-ter.
 had its sha-dow, Mo-tion-less, . . be-neath the wa-ter.
 had its sha-dow, Mo-tion-less, . . be-neath the wa-ter.
 had its sha-dow, Mo-tion-less, . . be-neath the wa-ter.

poco. *35 poco rit.* *a tempo.*

poco. *p* *mp*

SOPRANO SOLO.

mf

From the

36 *a tempo.*

brow . . . of Hi-a - wa - tha Gone . . . was ev-'ry trace of

*mp a tempo.**cres.*

sor - row, As a fog . . from off the wa - ter, As the mist . . from off the

mea-dow, With a smile of joy and tri - umph, With a look of ex - ult -

dim.

- a - tion, As of one who in a vi-sion Sees what is to be, but

f dim. . . e . . . rall.

is not, Stood and wait - ed Hi - a - wa - tha, stood and wait - ed Hi - - a -

f dim. . . e . . . rall.

a tempo. *mp*

- - wa - tha. Towards the

a tempo. *f*

37 *Poco meno mosso.*

sun his hands were lift - ed, Both the palms spread out a- gainst it,

Poco meno mosso.

pp

mp

And between the parted fin- gers Fell the sun- shine on his fea- tures, Fleck'd with

mp

light his na - ked shoul - ders, As it falls and flecks an oak - tree

Through the rift - ed leaves and branch - es. O'er the

poco rit.

38 *a tempo.*

wa - ter float - ing, fly - ing, Some - thing in the ha - zy dis - tance,

a tempo.

Some - thing in the mists of morn - ing, Loom'd . . . and lift - ed from the

wa - ter, Now seem'd float - ing, now seem'd fly - ing, Coming near - er, near - er,

accel. *Poco più mosso.*

near - er. Was it Shin - ge - bis, the

f accel.

di - ver? Was it the pe - li - can, the Sha - da? Or the her - on, the Shuh -

cres. *accel.*

- shuh - gah? Or the white goose, Waw - be - wa - wa, With the wa - ter drip - ping,

poco rall.

flash - ing From its gloss - y neck and fea - thers?

CHORUS

f It was

poco rall.

40 Più moderato.

nei-ther goose nor di - - ver, Nei - ther pe-li-can nor her - on, O'er the
 nei-ther goose nor di - - ver, Nei - ther pe-li-can nor her - on, O'er the
 nei-ther goose nor di - - ver, Nei - ther pe-li-can nor her - on, O'er the
 nei-ther goose nor di - - ver, Nei - ther pe-li-can nor her - on, O'er the

wa-ter float-ing, fly-ing, Thro' the shin-ing mist of morn-ing, But a
 wa-ter float-ing, fly-ing, Thro' the shin-ing mist of morn-ing, But a
 wa-ter float-ing, fly-ing, Thro' the shin-ing mist of morn-ing,
 wa-ter float-ing, fly-ing, Thro' the shin-ing mist of morn-ing,

birch ca-noe . . with pad-dles, Ris-ing, sink-ing on the wa-ter,
 birch ca-noe . . with pad-dles, Ris-ing, sink-ing on the wa-ter,
 A birch ca-noe with pad-dles, Ris-ing, sink-ing on the wa-ter,
 A birch ca-noe with pad-dles, Ris-ing, sink-ing on the wa-ter,

Drip-ping, flash-ing in the sun - shine.

Drip-ping, flash-ing in the sun - shine.

Drip-ping, flash-ing in the sun - shine.

Drip-ping, flash-ing in the sun - shine.

41

And with - in it came a peo - ple From the

And with - in it came a peo - ple From the

And with - in it came a peo - ple From the

And with - in it came a peo - ple From the

41

dis - tant land of Wa - bun, . .

dis - tant land of Wa - bun, . . From the far - thest realms . . of

dis - tant land of Wa - bun, . .

dis - tant land of Wa - bun, . .

p

Came the Black - Robe chief, the.. Pro - phet, . .
 morn - ing . . . Came the Black - Robe chief, the.. Pro - phet, . .

He the Priest of Prayer, the Pale - face, With his
 He the Priest of Prayer, the Pale - face, With his
 He the Priest of Prayer, . . the Pale - face, With his

guides . . . and his com - pan - ions. And the
 guides . . . and his com - pan - ions. And the
 guides . . . and his com - pan - ions. And the
 guides and his com - pan - ions. And the

42

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,
 no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,
 no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -
 no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

42

f

Wait - ed, full of ex - ult - a - tion, Till the
 Wait - ed, full of ex - ult - a - tion,
 - loft in sign of wel - come, Full of ex - ult - a - tion,
 - loft in sign of wel - come, Full of ex - ult - a - tion,

dim.

marcatissimo.

birch ca - noe with paddles Grat - ed on the shin - ing peb - bles, Till the
 Till the birch ca - noe Grat - ed on the peb - bles, Till the
 Till the birch ca - noe Grat - ed on the peb - bles,
 Till the birch ca - noe Grat - ed on the peb - bles,

mf

Black - Robe chief, the Pale - face, . . With the cross up - on his

Black - Robe chief, the Pale - face, . . With the cross up - on his

The Black - Robe chief, the Pale - face,

The Black - Robe chief, the Pale - face,

bo - som, . . Land - ed on the sand - y

bo - som, . . Land - ed on the sand - y

With the cross up - on his bo - som, Land - ed on the sand - y

With the cross up - on his bo - som, Land - ed on . . the sand - y

43

mar - gin.

mar - gin.

mar - gin.

mar - gin.

43



44

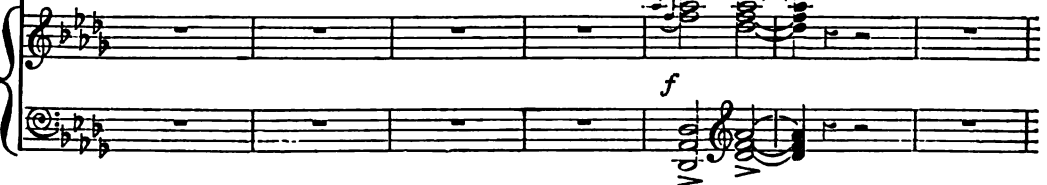
Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . .

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . .

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

44



sempre ff

BARITONE SOLO.

45 *Larghetto. Commodo, ma con dignita.*

mf

"Beau-ti-ful is the sun," . . . O stran-gers,

Larghetto. Commodo, ma con dignita.

When you come so far to see us! . . . All our town in peace a-waits you,

All our doors stand o - pen for you: You shall en - ter all our wig - wams, For the

heart's right hand . . . we give you.

a tempo.

mf a tempo.

46 *Animato.*

f

Never bloom'd the earth . . so gai - ly,

Animato.

f

Never shone the sun so bright - ly, As to - day they shine and blos - som, When you

sf

sf

poco rall.

come so far to see us! Never was our lake . . so tran - quil,

mf a tempo.

poco rall.

mf a tempo.

cres. *poco rall.* *f*

Nor so free from rocks and sand - bars; For your birch ca - noe in pass - ing Has re -

ff *poco rall.* *sf*

a tempo. *poco rit.*

- mov'd both rock and sand - bars!

a tempo. mp *poco rit.*

48 *Larghetto. Commodo, ma con dignita.*

mf 3

Never be - fore had our to - bac - co Such a sweet and pleasant fla - vour, . .

Larghetto. Commodo, ma con dignita. 3

mf

cres. *poco rit.*

Nev - er the broad leaves of our corn - fields Were so beau - ti - ful to look on, As they

cres. *poco rit.*

a tempo. *con calore.* *poco rall.* *a tempo.*

seem to us this morn - ing, When you come so . . far . . to see us!"

a tempo. *poco rall.* *a tempo.*

49

TENOR SOLO.

mf

And the

Black-Robchief made an - swer, Stammer'd in his speech . . a lit-tle, Speaking

words yet un - fa - mil - iar :

Quasi Recitativo.

f "Peace be with you, Hi - a - wa - tha, Peace be with you and your peo - ple,

mf

a tempo. *sf* Peace of prayer, and peace of par - don, *cres.* Peace of Christ, and

sf *mf* *cres.*

50 *poco allargando.*

ff joy . . . of Ma - ry!"..

CHORUS.

ff *a tempo.* Joy of Ma - ry, . . .

ff *a tempo.* Joy of Ma - ry, . . .

ff *a tempo.* Joy of Ma - ry, . . .

ff *a tempo.* Joy of Ma - ry, . . .

50 *poco allargando.*

ff *a tempo.*

ff

Largamente.

joy of Ma - ry ! . .

joy of Ma - ry ! . .

joy of Ma - ry ! . .

joy of Ma - ry ! . .

*Largamente. sf**rall.*

51

*f a tempo.**f**dim.**p**p*

52

Then the generous Hi - a - wa - tha Led the strangers to his

Led the strangers to his

52

wig - wam, Seat - ed them on skins of bis - on, . . . Seat - ed them on skins of er - mine, And the

Seat - ed them on skins of er - mine, And the

wig - wam, Seat - ed them on skins of er - mine,

And the

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Water brought in birchen

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Wa - ter in

The old No - ko - mis Brought them wa - ter in birch - en

careful old No - ko - mis Brought them wa - ter in birch - en

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Water brought in birchen

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Wa - ter in

The old No - ko - mis Brought them wa - ter in birch - en

careful old No - ko - mis Brought them wa - ter in birch - en

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Water brought in birchen

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Wa - ter in

The old No - ko - mis Brought them wa - ter in birch - en

careful old No - ko - mis Brought them wa - ter in birch - en

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Water brought in birchen

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Wa - ter in

The old No - ko - mis Brought them wa - ter in birch - en

careful old No - ko - mis Brought them wa - ter in birch - en

dippers, And the cal-u-met, the peace-pipe, .. Fill'd and light-ed for their

dippers, And the cal-u-met, the peace-pipe, .. Fill'd and light-ed for their

dippers, And the peace-pipe, .. Fill'd .. and light-ed for their

dippers, And the peace-pipe, .. Fill'd .. and light-ed for their

53

smok ing.

smok ing.

smok ing, All the war-riors of the

smok ing. All the old men of the vil-lage, All the war-riors of the

53

All the Jos-sa-keeda, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the

All the Jos-sa-keeda, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the

na-tion, The ma-gi-cians, The Wa-be-nos, And the

na-tion, And the

me-di-cine-men, the Me - das, Came to bid the stran-gers wel-come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

54 "It is

"It is

"It is

54 "It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

55

In a cir-cle round the door-way, With their pipes they sat in

With their pipes they sat in

55

mf
 si - lence, Wait - ing to be - hold the stran - gers, .. Wait - ing to re - ceive their
mf
 Wait - ing to re - ceive their
mf
 si - lence, Wait - ing to re - ceive their
mf
 mes - sage;
cres. *poco* *a* *poco*
 mes - sage; Came to
 mes - sage; From the wig - wam came to
 Till the Black-Robe chief, the Pale - face, From the wig - wam came to
cres.
 Speaking words yet un - fa -
 greet them. Stam - m'ring in his speech a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -
f

mil - iar; . .

mil - iar; . .

mil - iar; . .

mil - iar; . .

cres. *accel.*

56

ff

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

56

ff

3

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

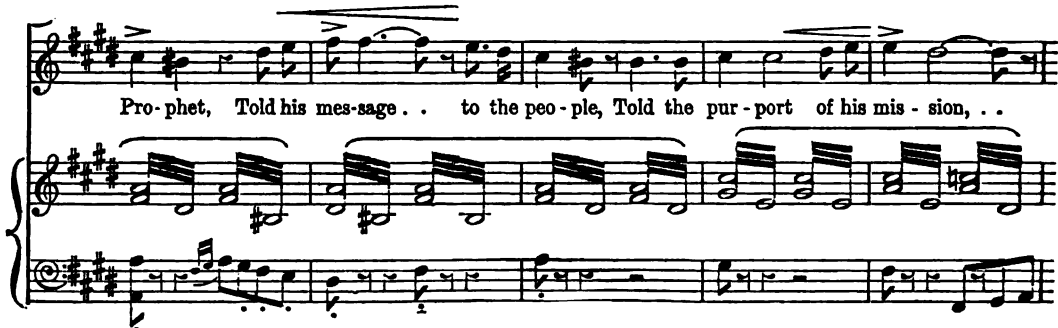
ff



TENOR. RECIT.

Agitato ma non troppo mosso.

57

Then the Black-Robe chief, the
Agitato.

Pro-phet, Told his mes-sage . . to the peo-ple, Told the pur-port of his mis-sion, . .



Told them of the Vir-gin Ma-ry, . . And her bless-ed Son, the

58

*mp a tempo.**cres.*

Sa-viour: How in dis-tant lands and a-ges He had liv'd on earth as

poco rall.

we do; How he fast - ed, pray'd, and la - bour'd; How the

poco rall.

rall. e dim.

Jews, the tribe ac - curs - ed, Mock'd him, scourg'd him, cru - ci-fied him;

rall. e dim.

59

Poco meno mosso. mf

How he rose from where they laid him, Walk'd again with his dis -

Poco meno mosso. pp mf

rall.

- ci - ples, .. And as - cend - ed in - to hea - ven.

rall.

a tempo.

accel. cres.

Quasi Recitativo.

f "Peace be with you, Hi - a - wa - tha, Peace be with you and your peo - ple,

mf

a tempo. *mf* Peace of prayer, and peace of par - don, *cres.* Peace of Christ, and

sf *mf* *cres.*

50 *poco allargando.* *ff* joy . . . of Ma - ry!"..

CHORUS. *ff* *a tempo.*

Joy of Ma - ry, . . .

ff *a tempo.*

Joy of Ma - ry, . . .

ff *a tempo.*

Joy of Ma - ry, . . .

ff *a tempo.*

Joy of Ma - ry, . . .

50 *poco allargando.* *ff* *a tempo.*

ff *a tempo.*

Largamente.

joy of Ma - ry! . .

joy of Ma - ry! . .

joy of Ma - ry! . .

joy of Ma - ry! . .

*Largamente. sf**rall.*

51

*f a tempo.**f**dim.**p**p*

52

Then the generous Hi - a - wa - tha Led the strangers to his

Led the strangers to his

wig - wam, Seat-ed them on skins of bis - on, . . . Seat-ed them on skins of er-mine, And the

Seat - ed them on skins of er-mine, And the

wig - wam, Seat - ed them on skins of er-mine, And the

care - ful old No - ko-mis Brought them food in bowls of bass - wood, Water brought in birchen

care - ful old No - ko-mis Brought them food in bowls of bass - wood, Wa - ter in

The old No - ko - mis Brought them wa - ter in birch - en

careful old No - ko - mis Brought them wa - ter in birch - en

dippers, And the cal-u-met, the peace-pipe... Fill'd and light-ed for their

dippers, And the cal-u-met, the peace-pipe... Fill'd and light-ed for their

dippers, And the peace-pipe... Fill'd... and light-ed for their

dippers, And the peace-pipe... Fill'd... and light-ed for their

53

smok-ing.

smok-ing.

smok-ing,

smok-ing.

All the war-ri-ors of the

All the old men of the vil-lage, All the war-ri-ors of the

53

All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the

All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the

na-tion,

The ma-gi-cians, The Wa-be-nos, And the

na-tion,

And the

me-di-cine-men, the Me - das, Came to bid the stran-gers wel-come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

54 *ff* "It is

54 *ff* "It is

54 *ff* "It is

54 *ff* "It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well, O brothers, That you come so far to see us!"

well, O brothers, That you come so far to see us!"

well, O brothers, That you come so far to see us!"

well, O brothers, That you come so far to see us!"

55

In a cir - cle round the door-way, With their pipes they sat in

With their pipes they sat in

55

mf

mf
 si - lence, Wait - ing to be - hold the stran - gers, .. Wait - ing to re - ceive their
mf
 Wait - ing to re - ceive their
mf
 si - lence, Wait - ing to re - ceive their
mf
 mes - sage ;
 mes - sage ; Came to
 mes - sage ; From the wig - wam came to
 Till the Black - Robe chief, the Pale - face, From the wig - wam came to
cres.
 Speaking words yet un - fa -
 greet them. Stam - m'ring in his speech a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -
f

mil - iar; . .

mil - iar; . .

mil - iar; . .

mil - iar; . .

cres. *accel.*

56

ff "It is well," they said, "O bro - ther, That you come so far to

ff "It is well," they said, "O bro - ther, That you come so far to

ff "It is well," they said, "O bro - ther, That you come so far to

ff "It is well," they said, "O bro - ther, That you come so far to

56

ff "It is well," they said, "O bro - ther, That you come so far to

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

a tempo. *poco rit.*

- mov'd both rock and sand - bars!

a tempo. mp *poco rit.*

48 *Larghetto. Commodo, ma con dignita.*
mf *3*

Never be-fore had our to-bac-co Such a sweet and pleasant fla - vour, ..

Larghetto. Commodo, ma con dignita. *mf* *3*

3 *crea.* *poco rit.*

Nev-er the broad leaves of our corn - fields Were so beau - ti - ful to look on, As they

crea. *poco rit.*

a tempo. *con calore.* *poco rall.* *a tempo.*

seem to us this morn - ing, When you come so . . far . . to see us!"

a tempo. *poco rall.* *a tempo.*

49

TENOR SOLO.

And the

Black-Robe chief made an - swer, Stammer'd in his speech . . a lit-tle, Speaking

words yet un - fa - mil - iar :

"Peace be with you, Hi - a - wa - tha, Peace be with you and your peo - ple,

a tempo.
Peace of prayer, and peace of par - don, Peace of Christ, and

50 *poco allargando.*
joy . . . of Ma - ry!"..

CHORUS. *ff* *a tempo.*
Joy of Ma - ry, . . .
ff *a tempo.*
Joy of Ma - ry, . . .
ff *a tempo.*
Joy of Ma - ry, . . .
ff *a tempo.*
Joy of Ma - ry, . . .

50 *poco allargando.* *ff* *a tempo.*
ff *a tempo.*

Largamente.

joy of Ma - ry! . .

joy of Ma - ry! . .

joy of Ma - ry! . .

joy of Ma - ry! . .

Largamente. sf

rall.

51

f a tempo.

f

dim.

p

sf

p

52

Then the generous Hi - a - wa - tha Led the strangers to his

mf

wig - wam, Seat - ed them on skins of bis - on, . . Seat - ed them on skins of er - mine, And the

mf

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Water brought in birchen

mf

dippers, And the cal-u-met, the peace-pipe, ... Fill'd and light-ed for their

dippers, And the cal-u-met, the peace-pipe, ... Fill'd and light-ed for their

dippers, And the peace pipe, ... Fill'd .. and light-ed for their

dippers, And the peace pipe, ... Fill'd .. and light-ed for their

53

smok - ing.

smok - ing.

smok - ing, All the war-riors of the

smok - ing. All the old men of the vil - lage, All the war-riors of the

53

All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the

All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the

na-tion, The ma-gi-cians, The Wa-be-nos, And the

na-tion, And the

me-di-cine-men, the Me - das, Came to bid the strangers wel - come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel - come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel - come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel - come ;

54

It is

It is

It is

It is

well, they said, "O bro - thers, That you come so far to see us ! It is

well, they said, "O bro - thers, That you come so far to see us ! It is

well, they said, "O bro - thers, That you come so far to see us ! It is

well, they said, "O bro - thers, That you come so far to see us ! It is

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

55

In a cir - cle round the door-way, With their pipes they sat in

With their pipes they sat in

55

mf

mf
 si - lence, Wait - ing to be - hold the stran - gers, .. Wait - ing to re - ceive their
mf
 Wait - - - ing to re - ceive their
mf
 si - lence, Wait - - - ing to re - ceive their

cres. *poco a poco.*
 mes - sage;
 mes - sage;
 mes - sage;
cres. Came to
 From the wig - wam came to
 Till the Black-Robe chief, the Pale - face, From the wig - wam came to

cres.
 Speaking words yet un - fa -
 greet them. Stam - m'ring in his speech a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -

f

mil - iar; . .

mil - iar; . .

mil - iar; . .

mil - iar; . .

cres. *accel.*

56

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

56

"It is well," they said, "O bro - ther, That you come so far to

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"



TENOR. RECIT.

Agitato ma non troppo mosso.

57

Then the Black-Robe chief, the
Agitato.

Pro-phet, Told his mes-sage . . to the peo-ple, Told the pur-port of his mis-sion, . .



Told them of the Vir-gin Ma-ry, . . And her bless-ed Son, the



Sa-viour: How in dis-tantlands and a-ges He had liv'd on earth as

poco rall.

we do; How he fast - ed, pray'd, and la - bour'd; How the

poco rall.

rall. e dim.

Jews, the tribe ac - curs - ed, Mock'd him, scourg'd him, cru - ci - fied him;

rall. e dim.

59

Poco meno mosso. mf

How he rose from where they laid him, Walk'd again with his dis -

Poco meno mosso. pp mf

rall.

- ci - ples, .. And as - cend - ed in - to hea - ven.

rall.

a tempo.

accel. cres.

Allegro.

BASSES.

And the

And the

Allegro.

60

And the

And the

chiefs made an - swer say - ing :

chiefs made an - swer say - ing :

Moderato, molto marcato.

" We have lis - ten'd to your mes - sage,

" We have lis - ten'd to your mes - sage,

Moderato, molto marcato.

We have heard your words of wis - dom,

We will

We have heard your words of wis - dom,

We will

think on what you tell us, . . we will think on what you

think on what you tell us, . . we will think on what you

61 tell us. It is well . . . for us, O bro - thers,

61 tell us. It is well . . . for us, O bro - thers,

f That you come so far to see us.

f That you come so far to see us.

accel. *poco a poco.*

Then they rose up and de-part - - ed Each one home - ward

Then they rose up and de-part - - ed Each one home - ward

Then they rose up and de-part - - ed Each one home - ward

f Then they rose up and de-part - - ed Each one home - ward

62 *Allegro.*

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

sent them . . From the shin - ing land of Wa - bun.

sent them . . From the shin - ing land of Wa - bun.

sent them . . From the shin - ing land of Wa - bun.

sent them . . From the shin - ing land of Wa - bun.

63

Hea - vy with the heat and si - lence Grew the af - ter.

Hea - vy with the heat and si - lence Grew the af - ter.

Hea - - - - - vy Grew the af - ter.

mp

- noon; . . . With a drow - sy sound the for - est
 - noon of Sum - mer; With a drow - sy sound the for - est
 - noon of Sum - mer; the for - - est

64
 Whis - per'd round the sul - try wig - wam, With a sound of
 Whis - per'd round the sul - try wig - wam, the
 Whis - per'd round the sul - try wig - wam, With a sound of
 the

sleep the wa - ter Rip - pled on the beach be - low it;
 wa - - ter . . . Rip - - pled . . . be - low it;
 sleep tho wa - ter Rip - - pled be - low it;
 wa - - ter Rip - - pled . . . be - low it;

mf From the corn - fields shrill and cease - less Sang the grass-hopper, Pah - puk -

mf From the corn - fields Sang the grass-hopper, Pah - puk -

mf From the corn - fields Sang the grass-hopper.

f Sang the grass-hopper,

cres.

cres. - kee - na; And the guests of Hi - a - wa - tha, Wea - ry

cres. - kee - na; And the guests of Hi - a - wa - tha, Wea - ry

cres. And the guests of Hi - a - wa - tha, Wea - ry

cres. And the guests of Hi - a - wa - tha, Wea - ry

cres.

mp with the heat of Sum-mer, Slum - ber'd in the sul - try wig - wam,

mp with the heat of Sum-mer, Slum - ber'd,

mp with the heat of Sum-mer, Slum - ber'd,

mp with the heat of Sum-mer, Slum - ber'd in the wig - wam,

mp

dim.
alum - ber'd in the sul - try wig - wam.
dim.
alum - ber'd in the wig - wam.
dim.
alum - ber'd in the sul - try wig - wam.
dim.
alum - ber'd in the sul - try wig - wam.

65

p

poco accel.
Slow - ly o'er the sim - m'ring

poco accel.

f

mf

accel.
land - scape Fell the eve - ning's dusk and cool - ness, And the long and
And the long and
Fell the eve - ning's dusk and cool - ness, And the long and
And the long and
accel.
cres.

poco . . a . . poco. f *cres.*

lev - el sun-beams Shot their spears in - to the for-est,

cres.

lev - el sun-beams Shot their spears in - to the for-est,

cres.

lev - el sun-beams Shot their spears in - to the for-est,

cres.

lev - el sun-beams Shot their spears in - to the for-est,

poco . . a . . poco.

acc. cres.

Break - ing through its shields of sha - dow, Rush'd in - to each

acc. cres.

Break - ing through its shields of sha - dow, Rush'd in - to each

acc. cres.

Break - ing through its shields of sha - dow, Rush'd in - to each

acc. cres.

Break - ing through its shields of sha - dow, Rush'd in - to each

acc. cres.

66

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

f

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

f

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

f

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

f

66 Pesante.

8305.

Tempo lmo.

Still the guests . . . of Hi . a .

Still the guests . . . of Hi . a .

Still the guests . . . of Hi . a .

Still the guests . . . of Hi . a .

dim. rall. *p* *Tempo lmo.*

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wam.

wam.

wam.

wam.

pp

67 *Andante con moto.*

From his place, rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

67 *Andante con moto.*

pp

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

pp

pp

alum-ber'd :

alum-ber'd :

alum-ber'd :

alum-ber'd :

pp

rit.

mp "I am go - ing, O No - ko - mia, On a long and distant

Andante.

mp

cres. jour - ney, . . To the por - tals of the Sun - set, To the

cres. *f*

re - gions of the home - wind, . . But these guests . . I leave be - hind me, In your

cres. *poco accel.*

watch and ward I leave them ; See that never harm comes near them,

poco rit. *mp* *sf* *dim.*

poco rit. *mp* *sf* *dim.*

Poco meno mosso.

69 See that never fear mo - lests them, Nev - er dan - ger nor suspicion,

Poco meno mosso.

mp *sf* *dim.* *p*

rall. Nev - er want of food or shel - ter, . . . In the lodge . . . of Hi - a .

f

rall.

- wa - - - tha !"

70 CHORUS

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

70 Fort h in - to the vil - lage went he, bade fare - well to all the war - riors,

p

- well to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

- well . . . to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

- well . . . to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

And to the young men, Spake per - suad - ing, spake in this wise:

poco rit.

mf

"I am go-ing, O my peo - ple, On a long and dis-tant

mf a tempo.

jour - ney: . . Ma - ny moons . . and ma - ny win - ters Will have

f

come, . . and will have van - ish'd, Ere I come a - gain to

dolce. *molto rall.*

p molto rall.

see you. But my guests . . . I leave be -

dim.

a tempo.

- hind me; *a tempo.* Lis - ten to their words of

sf dim. mp sf

wis - dom, Lis - ten to the truth they tell you, . . . For the

mp sf

Largamente. *cres.* *molto rall.* **73 Allegro.** *ff*

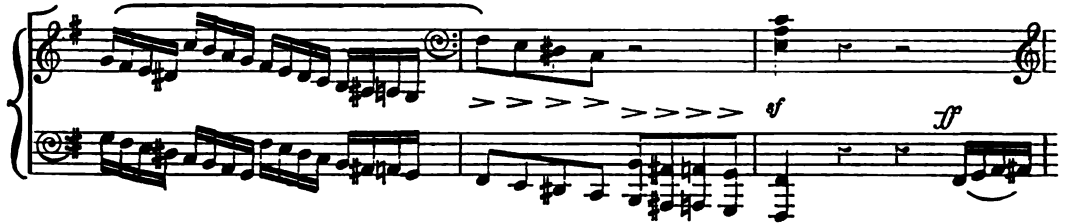
Mas - ter of Life has sent them From the land of light and morn - ing ! . . .

Largamente. *Allegro. d = ♩*

f cres. molto rall. sf sf

f

sf sf sf **73A**



* If desired, the Section between 73a and 82 may be omitted in performance, in which case these 10 bars in small type must be used.

wa - tha, Turn'd and wav'd . . his hand at part - ing ;

wa - tha, Turn'd and wav'd his hand . . at part - ing ;

wa - tha, Turn'd and wav'd his hand at part - ing ;

wa - tha, Turn'd and wav'd his hand at part - ing ;

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

noe for sail - ing, From the peb - bles, the pebbles of the

noe for sail - ing, From the peb - bles of the

noe for sail - ing, From the peb - bles of the

noe for sail - ing, From the peb - bles of the

75

75

3

crea.

8305.

mar - gin Shov'd it forth in - to the wa - ter;

mar - gin Shov'd it forth in - to the wa - ter;

mar - gin Shov'd it forth in - to the wa - ter;

mar - gin Shov'd it forth in - to the wa - ter;

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

for - ward. And the

for - ward. And the

for - ward.

for - ward.

on the lev - el wa - ter. One long track . . and trail . . of
 up on the lev - el wa - ter One long track . . . of
 on the lev - el wa - ter One long track and trail of
 on the lev - el wa - ter One . . long track and trail of

splen - dour, Down whose stream, as down a riv - er, West - ward,
 splen - dour, Down, as down . . a riv - er, West - ward,
 splen - dour, Down whose stream, as down a riv - er, West - ward,
 splen - dour Down whose stream, as down a riv - er, West - ward,

west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,

78

mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the
mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the
mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the
mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

dim. dusk, . . the dusk of eve - ning. *mf* And the
dim. dusk, . . the dusk of eve - ning. *mf* And the
dim. dusk, . . the dusk of eve - ning. *mf* And the
dim. dusk, . . the dusk of eve - ning. *pp*

79 peo - ple from the mar - gin Watch'd him . . .
 peo - ple from the mar *mf* - gin Watch'd him . . .
 And the peo - - ple Watch'd him
 79 And the peo - - ple Watch'd him
mf 3 3 3 3 3 3

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

seem'd lift - ed High . . . in - to that sea of

birch ca - noe seem'd lift - - ed High . . . in - to that sea of

birch ca - noe seem'd lift - - ed High . . . in - to that sea of

seem'd lift - ed High . . . in - to that sea of

splen - dour, Till it sank in - to . . the va - pours

splen - dour,

splen - dour, Till it sank in - to the va - pours

splen - dour,

Like the new moon slow - ly sink - ing, slow - ly,

Like the moon slow - ly sink - ing, slow - .

Like the new moon slow - ly . . sink - ing, slow - .

Like the new . . moon slow - ly sink - ing, slow - ly,

81 *p*

slow - ly Sink - ing in the pur - ple dis - -

ly Sink - ing in the pur - ple dis - -

ly Sink - ing in the pur - ple dis - -

slow - ly Sink - ing in the pur - ple dis - -

81 *p*

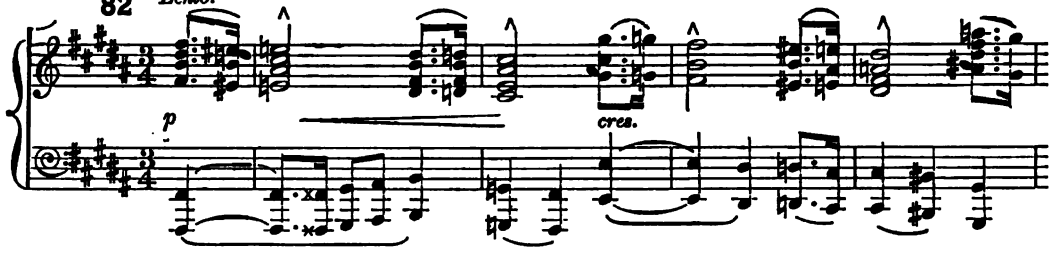
- tance.

- tance.

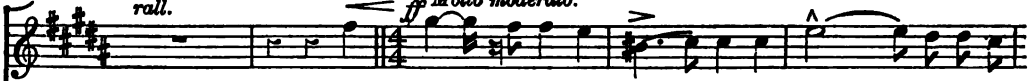
- tance.

- tance.

morendo.

82 *Lento.*

83

*rall.**ff Molto moderato.*

"Fare - well, farewell for ev - er! Fare-well, . . O Hi - a -



And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a -



And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a -



And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a -

83 *Molto moderato.*

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

Ped.

84

darkness, Sigh'd "Fare - well, . . O Hi - a - wa - tha!"

darkness, Sigh'd "Fare - well, . . O Hi - a - wa - tha!" And the waves . . up-on the

depths, Sigh'd "Fare - well, . . O Hi - a - wa - tha!" And the waves . . up-on the

darkness, Sigh'd "Fare - well, O Hi - a - wa - tha!"

84

mf

Ris - ing, rippling on the peb - bles, Sobb'd, "Farewell, O
 mar - gin . . Rip - pling on the peb - bles, Sobb'd, "Farewell, O
 mar - gin Rip - pling on the peb - bles, Sobb'd, "Farewell, O
 Rip - pling on the peb - bles, Sobb'd, "Farewell, O

85 *mf*
 Hi - a - wa - tha! "sobb'd, "Farewell, O Hi - a - wa - tha! " And the her-on, the
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha! " And the
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha! " And the
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha! "

Shuh - shuh-gah, From her haunts a-mong the fen - lands, Scream'd, "Fare - well, O
 her - on, From a - mong the fen - lands, Scream'd, "Fare - well, O
 her - on, . . From her haunts . . a-mong the fen - lands, Scream'd, "Fare - well, O
 From a - mong the fen - lands, Scream'd, "Fare - well, O

rall.

Hi - a - wa - tha!"

Thus de-part - ed

Hi - a - wa - tha!"

Thus de-part - ed

Hi - a - wa - tha!"

Thus de-part - ed

Hi - a - wa - tha!"

Thus de-part - ed

Un poco meno mosso.

86

rall. sf

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

8305.

eve - ning, To the re - gions of the home - wind, Of the
 eve - ning, To the re - gions of the home - wind, Of the
 eve - ning, To the re - gions of the home - wind, Of the
 eve - ning, To the re - gions of the home - wind, Of the

North-west wind, Kee-way - din, . . To the Is - lands of the Bless - ed, To the
 North-west wind, Kee-way - din, . . To the Is - lands of the Bless - ed, To the
 North-west wind, Kee-way - din, . . To the Is - lands of the Bless - ed, To the
 North-west wind, Kee-way - din, . . To the Is - lands of the Bless - ed, To the

rall. poco a poco. *f* \wedge

king - dom of Po - ne - mah, To the land, . . the

rall. poco a poco. *f* \wedge

king - dom of Po - ne - mah, To the land, . . the

rall. poco a poco. *f* \wedge

king - dom of Po - ne - mah, To the land, . . the

rall. poco a poco. *f* \wedge

king - dom of Po - ne - mah, To the land, . . the

rall. poco a poco. *f* \wedge

king - dom of Po - ne - mah, To the land, . . the

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *ff a tempo.*

land of the Here - af - ter! . . .

rall. *ff a tempo.*

land of the Here - af - ter! . . .

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

| | | 1st | 2nd | | | 1st | 2nd |
|---|-----|-----|-----|--|-----|-----|-----|
| | | 3rd | 4th | | | 3rd | 4th |
| | | 5th | 6th | | | 5th | 6th |
| FRANZ ABT. | | | | BEETHOVEN. | | | |
| MINSTER BELLS (Female voices) ... | 3/6 | — | — | A CALM SEA AND A PROSPEROUS VOYAGE ... | 0/4 | — | — |
| SPRINGTIME (ditto) (Sol-FA, 0/6) ... | 3/6 | — | — | CHORAL FANTASIA (Sol-FA, 0/3) ... | 1/0 | — | — |
| SUMMER (ditto) ... | 3/6 | — | — | CHORAL SYMPHONY ... | 2/6 | — | — |
| THE FAYS' FROLIC (ditto) ... | 3/6 | — | — | Ditto, VOCAL PORTION (Sol-FA, 0/3) ... | 1/6 | — | — |
| THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ... | 3/6 | — | — | COMMUNION SERVICE, IN C ... | 1/6 | — | 3/0 |
| THE SILVER CLOUD (ditto) ... | 3/6 | — | — | ENGEDI; OR, DAVID IN THE WILDERNESS ... | 1/0 | 1/6 | 3/6 |
| THE WATER FAIRIES (ditto) ... | 3/6 | — | — | MASS, IN C ... | 1/0 | 1/6 | 3/6 |
| THE WISHING STONE (ditto) ... | 3/6 | — | — | MASS, IN D ... | 2/0 | 2/6 | 4/0 |
| J. H. ADAMS. | | | | MEER, AS THOU LIVEDST ... | 0/2 | — | — |
| A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6) 1/6 | — | — | — | MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6) ... | 1/0 | 1/6 | 3/6 |
| T. ADAMS. | | | | RUINS OF ATHENS (Sol-FA, 0/6) ... | 1/6 | — | — |
| THE CROSS OF CHRIST (Sol-FA, 0/6) ... | 1/0 | — | — | THE PRAISE OF MUSIC ... | 1/6 | 3/0 | 3/0 |
| THE HOLY CHILD (Sol-FA, 0/6) ... | 1/0 | — | — | A. H. BEHREND. | | | |
| THE RAINBOW OF PEACE ... | 1/0 | — | — | SINGERS FROM THE SEA (Female Voices) ... | 1/6 | — | — |
| B. AGUTTER. | | | | (Ditto, Sol-FA, 0/6) ... | — | — | — |
| MISSA DE BEATA MARIA VIRGINE, IN C | — | — | — | WILFRED BENDALL. | | | |
| (English) (Female voices) ... | 2/6 | — | — | A LEGEND OF BRENZ (Female voices) ... | 1/6 | — | — |
| MISSA DE SANCTO ALBANO (English) ... | 3/0 | 4/0 | 5/0 | (Ditto, Sol-FA, 0/3) ... | — | — | — |
| THOMAS ANDERTON. | | | | THE LADY OF SHALOTT (Female voices) ... | 2/6 | — | — |
| THE NORMAN BARON ... | 1/0 | 1/6 | — | (Ditto, Sol-FA, 1/0) ... | — | — | — |
| WRECK OF THE HESPERUS (Sol-FA, 0/6) ... | 1/0 | — | — | SONG DANCES. Vocal Suite. (Female Voices) ... | 2/0 | — | — |
| YULE TIDE ... | 1/6 | 2/0 | 3/0 | KAREL BENDL. | | | |
| J. H. ANGER. | | | | WATER-SPRITE'S REVENGE (Female voices) ... | 1/0 | — | — |
| A SONG OF THANKSGIVING ... | 1/0 | — | — | SIR JULIUS BENEDICT. | | | |
| W. I. ARGENT. | | | | PASSION MUSIC (from St. Peter) ... | 1/6 | — | — |
| MASS, IN B FLAT (St. Benedict) ... | 2/6 | — | — | ST. PETER ... | 3/0 | 3/6 | 5/0 |
| P. ARMES. | | | | THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ... | 2/6 | 3/0 | 4/0 |
| HEZEKIAH ... | 2/6 | — | — | GEORGE J. BENNETT. | | | |
| ST. BARNABAS ... | 2/0 | — | — | EASTER HYMN ... | 1/0 | — | — |
| ST. JOHN THE EVANGELIST ... | 2/6 | — | — | SIR W. STERNDAL BENNETT. | | | |
| A. D. ARNOTT. | | | | INTERNATIONAL EXHIBITION ODE (1862) ... | 1/0 | — | — |
| THE BALLAD OF CARMILHAN (Sol-FA, 1/6) ... | 2/6 | — | — | THE MAY QUEEN (Sol-FA, 0/6) ... | 1/0 | 1/6 | 2/6 |
| YOUNG LOCHINVAR (Sol-FA, 0/6) ... | 1/6 | — | — | THE WOMAN OF SAMARIA (Sol-FA, 1/0) ... | 4/0 | — | 6/0 |
| E. ASPA. | | | | G. R. BETJEMANN. | | | |
| ENDYMION (with Recitation) ... | 4/0 | — | — | THE SONG OF THE WESTERN MEN ... | 1/0 | — | — |
| THE GIPSIES ... | 1/0 | — | — | W. R. BEXFIELD. | | | |
| ASTORGA. | | | | ISRAEL RESTORED ... | 4/0 | — | — |
| STABAT MATER ... | 1/0 | 1/6 | — | HUGH BLAIR. | | | |
| J. C. BACH. | | | | BLESSED ARE THEY WHO WATCH (ADVENT) ... | 1/6 | — | — |
| I WRESTLE AND PRAY (Sol-FA, 0/6) ... | 0/4 | — | — | HARVEST-TIDE ... | 1/0 | — | — |
| J. S. BACH. | | | | JOSIAH BOOTH. | | | |
| A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6) 1/0 | — | — | — | (Female voices) (Sol-FA, 1/0) ... | 2/6 | — | — |
| BE NOT AFRAID (Sol-FA, 0/4) ... | 0/6 | — | — | KATE BOUNDY. | | | |
| BIDE WITH US ... | 1/0 | — | — | THE RIVAL FLOWERS (Operetta) (Sol-FA, 0/6) ... | 1/6 | — | — |
| BLESSING, GLORY, AND WISDOM ... | 0/6 | — | — | E. M. BOYCE. | | | |
| CHRISTMAS ORATORIO ... | 2/0 | 2/6 | 4/0 | THE LAY OF THE BROWN ROSARY ... | 1/6 | — | — |
| Ditto (PARTS 1 & 2) ... | 1/6 | — | — | THE SANDS OF CORRIEMIE (Female voices) ... | 1/6 | — | — |
| Ditto (PARTS 3 & 4) ... | 1/6 | — | — | (Ditto, Sol-FA, 0/6) ... | — | — | — |
| GOD GOETH UP WITH SHOUTING ... | 1/0 | — | — | YOUNG LOCHINVAR ... | 1/6 | — | — |
| GOD SO LOVED THE WORLD ... | 1/0 | — | — | J. BRADFORD. | | | |
| GOD'S TIME IS THE BEST (Sol-FA, 0/6) ... | 1/0 | — | — | HARVEST CANTATA ... | 1/6 | — | — |
| JESUS, NOW WILL WE PRAISE THEE ... | 1/0 | — | — | THE SONG OF JUBILEE ... | 1/6 | — | — |
| JESU, PRICELESS TREASURE (Sol-FA, in the Press) ... | 1/0 | — | — | W. F. BRADSHAW. | | | |
| MAGNIFICAT, IN D ... | 1/0 | — | — | GASPAR BECERRA ... | 1/6 | — | — |
| MASS, IN E MINOR ... | 2/6 | 3/0 | 4/0 | J. BRAHMS. | | | |
| MISSA BREVIS, IN A ... | 1/6 | — | — | A SONG OF DESTINY ... | 1/0 | — | — |
| MY SPIRIT WAS IN HEAVINESS ... | 1/0 | — | — | C. BRAUN. | | | |
| O LIGHT EVERLASTING ... | 1/0 | — | — | QUEEN MAB AND THE KOBOLDS (Sol-FA, 0/6) 2/0 | — | — | — |
| SLEEPERS, WAKE (Sol-FA, in the Press) ... | 1/0 | — | — | SIGURD ... | 5/0 | — | — |
| THE PASSION (S. JOHN) ... | 2/0 | 2/6 | 4/0 | THE COUNTRY MOUSE AND THE TOWN | — | — | — |
| THE PASSION (S. MATTHEW) ... | 2/6 | 3/0 | — | MOUSE (Sol-FA, 0/4) ... | 1/0 | — | — |
| Ditto (Abridged, as used at St. Paul's) ... | 1/6 | 3/0 | — | THE SNOW QUEEN (Operetta) (Sol-FA, 0/6) ... | 1/0 | — | — |
| THOU GUIDE OF ISRAEL ... | 1/0 | — | — | A. HERBERT BREWER. | | | |
| WHEN WILL GOD RECALL MY SPIRIT ... | 1/0 | — | — | EMMAUS ... | 1/6 | 2/0 | — |
| A. S. BAKER. | | | | NINETY-EIGHTH PSALM ... | 1/6 | — | — |
| COMMUNION SERVICE, IN E ... | 1/6 | — | — | J. C. BRIDGE. | | | |
| J. BARNBY. | | | | DANIEL ... | 3/6 | — | — |
| REBEKAH (Sol-FA, 0/6) ... | 1/0 | 1/6 | 2/6 | RESURGAM ... | 1/6 | — | — |
| THE LORD IS KING (97th Psalm) (Sol-FA, 1/0) ... | 1/6 | 2/0 | — | RUDEL ... | 4/0 | — | — |
| KING ALL GLORIOUS (Sol-FA, 0/1) ... | 0/6 | — | — | J. F. BRIDGE. | | | |
| LEONARD BARNES. | | | | BOADICEA ... | 2/6 | — | — |
| THE BRIDAL DAY ... | 2/6 | — | 4/6 | CALLIRHOE (Sol-FA, 1/0) ... | 2/6 | 1/6 | 4/0 |
| J. F. BARNETT. | | | | FORGING THE ANCHOR (Sol-FA, 1/0) ... | 1/6 | — | — |
| PARADISE AND THE PERI ... | 4/0 | — | 6/0 | HYMN TO THE CREATOR ... | 1/0 | — | — |
| THE ANCIENT MARINER (Sol-FA, 2/0) ... | 3/6 | 4/0 | 5/0 | MOUNT MORIAH ... | 3/0 | — | — |
| THE RAISING OF LAZARUS ... | 6/6 | — | 9/0 | NINEVEH ... | 2/6 | 3/0 | 4/0 |
| THE WISHING BELL (Female voices) (Sol-FA, 1/0) 2/6 | — | — | — | ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ... | 1/0 | — | — |
| MARMADUKE BARTON. | | | | THE BALLAD OF THE CLAMPHERDOWN ... | 1/0 | — | — |
| MASS IN A MAJOR (For Advent and Lent) ... | 1/0 | — | — | (Ditto, Sol-FA, 0/6) ... | — | — | — |
| | | | | THE CRADLE OF CHRIST ("Stabat Mater Speciosa") 1/6 | — | — | — |
| | | | | THE FLAG OF ENGLAND (Sol-FA, 0/6) ... | 1/6 | — | — |
| | | | | THE FROGS AND THE OX (Sol-FA, 0/6) ... | 1/0 | — | — |
| | | | | THE INCHCAPE ROCK ... | 1/0 | — | — |
| | | | | THE LORD'S PRAYER (Sol-FA, 0/6) ... | 1/0 | — | — |
| | | | | THE SPIDER AND THE FLY (Sol-FA, 0/6) ... | 1/0 | — | — |

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| THE LAY OF THE BROWN ROSARY | 2/6 | — | — | ELECTRA OF SOPHOCLES | 1/6 | 2/0 | — |
| GEORGE CARTER. | | | | SALVATOR MUNDI | 5/6 | — | — |
| SINFONIA CANTATA (116th Psalm) | 2/0 | — | 3/6 | H. J. EDWARDS. | | | |
| WILLIAM CARTER. | | | | PRAISE TO THE HOLIEST | 1/6 | — | — |
| PLACIDA | 3/0 | 2/6 | 4/0 | THE ASCENSION | 2/6 | — | — |
| CHERUBINI. | | | | THE EPIPHANY | 2/0 | — | — |
| FOURTH MASS, IN C | 1/0 | 1/6 | 2/6 | EDWARD ELGAR. | | | |
| FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) | 1/0 | 1/6 | 2/6 | CARACTACUS | 2/6 | 4/0 | 5/0 |
| SECOND MASS, IN D MINOR | 2/0 | 2/6 | 3/6 | KING OLAF (Sol-Fa, Choruses only, 1/6) | 3/0 | — | 5/0 |
| THIRD MASS (CORONATION) | 1/0 | 1/6 | 2/6 | 1E DRUM AND BENEDICTUS | 1/0 | — | — |
| E. T. CHIPP. | | | | THE DREAM OF GERONTIUS | 3/6 | 4/0 | 5/0 |
| JOB | 4/0 | — | — | Ditto, German Words, 6 Marks (Ditto, Sol-Fa, Choruses only, in the Press). | — | — | — |
| NAOMI | 2/0 | — | — | THE BANNER OF ST. GEORGE (Sol-Fa, 1/0) | 1/6 | — | — |
| HAMILTON CLARKE. | | | | THE BLACK KNIGHT | 2/0 | — | — |
| DRUMS AND VOICES (Operetta) (Sol-Fa, 0/9) | 2/6 | — | — | THE LIGHT OF LIFE (Lux Christi) | 2/6 | — | — |
| HORNPIPE HARRY (Sol-Fa, 0/9) | 2/0 | — | — | ROSALIND F. ELLICOTT. | | | |
| PEPIN THE PIPPIN (Operetta), both Notations | 2/6 | — | — | ELYSIUM | 1/0 | — | — |
| Ditto, Sol-Fa, 0/9 | 2/6 | — | — | THE BIRTH OF SONG | 1/6 | — | — |
| THE DAISY CHAIN (Operetta) (Sol-Fa, 0/9) | 2/6 | — | — | GUSTAV ERNEST. | | | |
| THE MISSING DUKE (Operetta) (Sol-Fa, 0/9) | 2/6 | — | — | ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/9) | 2/6 | — | — |
| GERARD F. COBB. | | | | A. J. EYRE. | | | |
| A SONG OF TRAPALGAR (Men's voices) | 2/0 | — | — | COMMUNION SERVICE IN B FLAT | 1/0 | — | — |
| S. COLERIDGE-TAYLOR. | | | | T. FACER. | | | |
| SCENES FROM THE SONG OF HIAWATHA | 3/6 | 4/0 | 5/0 | A MERRY CHRISTMAS (Sol-Fa, 0/6) | 1/0 | — | — |
| Ditto, Sol-Fa, 2/0 | — | — | — | RED RIDING-HOOD'S RECEPTION (Operetta) | 2/6 | — | — |
| HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/0) | 1/6 | — | — | Ditto, Sol-Fa, 0/9 | — | — | — |
| THE DEATH OF MINNEHAHA (Sol-Fa, 1/0) | 1/6 | — | — | E. FANING. | | | |
| HIAWATHA'S DEPARTURE (Sol-Fa, 1/0) | 2/0 | — | — | BUTTERCUPS AND DAISIES (Female voices) | 2/6 | — | — |
| THE BLIND GIRL OF CASTÉL-CUILLÉ (Sol-Fa,) 2/6 | — | — | — | Ditto, Sol-Fa, 1/0 | — | — | — |
| MEG BLANE (in the Press). | — | — | — | HENRY FARMER. | | | |
| FREDERICK CORDER. | | | | MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0) | 2/0 | 2/6 | 2/6 |
| THE BRIDAL OF TRIERMALIN (Sol-Fa, 1/0) | 2/6 | — | — | PERCY E. FLETCHER. | | | |
| SIR MICHAEL COSTA. | | | | THE TOY REVIEW (Operetta) (Sol-Fa, 0/8) | 1/6 | — | — |
| THE DREAM | 1/0 | — | — | MYLES B. FOSTER. | | | |
| H. COWARD. | | | | SNOW FAIRIES (Female voices) (Sol-Fa, 0/6) | 1/6 | — | — |
| GARETHANDLINET (in the Press). Sol-Fa (in the Press). | — | — | — | THE ANGELS OF THE BELLS (Female voices) | 1/6 | — | — |
| THE STORY OF BETHANY (Sol-Fa, 1/6) | 2/6 | 3/0 | — | Ditto, Sol-Fa, 0/8 | — | — | — |
| F. H. COWEN. | | | | THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9) 2/6 | — | — | — |
| ADAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1/0) | 2/0 | — | — | THE COMING OF THE KING (Female voices) | 1/6 | — | — |
| A SONG OF THANKSGIVING | 1/6 | — | — | Ditto, Sol-Fa, 0/8 | — | — | — |
| CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9) | 2/0 | — | — | ROBERT FRANZ. | | | |
| ODE TO THE PASSIONS (Sol-Fa, 1/0) | 3/0 | — | — | PRAISE YE THE LORD (117th Psalm) | 1/0 | — | — |
| RUTH (Sol-Fa, 1/6) | 4/0 | 4/6 | 6/0 | NIELS W. GADE. | | | |
| ST. JOHN'S EVE (Sol-Fa, 1/6) | 2/6 | 3/0 | 4/0 | CHRISTMAS EVE (Sol-Fa, 0/4) | 1/0 | 1/6 | — |
| SLEEPING BEAUTY (Sol-Fa, 1/6) | 2/6 | 3/0 | 4/0 | COMALA | 2/0 | 2/6 | 4/0 |
| SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9) | 2/0 | — | — | ERL-KING'S DAUGHTER (Sol-Fa, 0/9) | 1/0 | 1/6 | 2/6 |
| THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/9) | 2/0 | — | — | PSYCHE (Sol-Fa, 1/6) | 2/6 | 3/0 | 4/0 |
| THE WATER LILY | 2/6 | — | — | SPRING'S MESSAGE (Sol-Fa, 0/8) | 0/8 | — | — |
| VILLAGE SCENES (Female voices) (Sol-Fa, 0/9) | 1/6 | — | — | THE CRUSADERS (Sol-Fa, 1/0) | 2/0 | 2/6 | 4/0 |
| J. MAUDE CRAMENT. | | | | ZION | 1/0 | 1/6 | 2/6 |
| I WILL MAGNIFY THEE, O GOD (145th Psalm) | 2/6 | — | — | HENRY GADSBY. | | | |
| LITTLE RED RIDING-HOOD (Female voices) | 2/0 | — | — | ALCESTIS (Male voices) | 4/0 | — | — |
| W. CRESER. | | | | COLUMBUS (Male voices) | 2/6 | — | — |
| EUDORA (A dramatic Idyll) | 2/6 | — | — | LORD OF THE ISLES (Sol-Fa, 1/6) | 2/6 | — | — |
| W. CROTCH. | | | | ODE (for S.S.A.) | 1/0 | — | — |
| PALESTINE | 2/0 | 2/6 | 4/0 | F. W. GALPIN. | | | |
| W. H. CUMMINGS. | | | | YE OLDE ENGLISHE PASTYMES | 1/6 | — | — |
| THE FAIRY RING | 2/6 | — | — | G. GARRETT. | | | |
| W. G. CUSINS. | | | | HARVEST CANTATA (Sol-Fa, 0/6) | 1/0 | — | — |
| TE DEUM, IN B FLAT | 1/6 | — | — | THE SHUNAMMITE | 2/0 | — | — |
| FÉLICIEN DAVID. | | | | THE TWO ADVENTS | 1/6 | — | — |
| THE DESERT (Male voices) | 1/6 | 2/0 | 2/0 | R. MACHILL GARTH. | | | |
| H. WALFORD DAVIES. | | | | EZEKIEL | 4/0 | — | — |
| HERVÉ RIEL | 1/0 | — | — | THE WILD HUNTSMAN | 1/0 | 1/6 | — |
| THE THREE JOVIAL HUNTSMEN | 1/6 | — | — | A. R. GAUL. | | | |
| P. H. DIEMER. | | | | AROUND THE WINTER FIRE (Female voices) | 2/0 | — | — |
| M. E. DOORLY. | | | | Ditto, Sol-Fa, 0/9 | — | — | — |
| LAZARUS | 2/6 | — | — | A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/8) | 1/6 | — | — |
| F. G. DOSSERT. | | | | ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0) | 2/6 | 2/0 | 4/0 |
| COMMUNION SERVICE, IN E MINOR | 2/0 | — | — | JOAN OF ARC (Sol-Fa, 1/0) | 2/6 | 2/0 | 4/0 |
| MASS, IN E MINOR | 2/0 | — | — | PASSION SERVICE | 2/6 | 2/0 | 4/0 |
| LUCY K. DOWNING. | | | | RUTH (Sol-Fa, 0/8) | 2/0 | 2/6 | 4/0 |
| A PARABLE IN SONG | 2/0 | — | — | THE ELFIN HILL | 2/0 | — | — |
| F. DUNKLEY. | | | | THE HARE AND THE TORTOISE (Sol-Fa, 0/8) | 1/0 | — | — |
| THE WRECK OF THE HESPERUS | 1/0 | — | — | THE HOLY CITY (Sol-Fa, 1/0) | 2/6 | 2/0 | 4/0 |
| | | | | THE LEGEND OF THE WOOD (Female voices) | 1/0 | — | — |
| | | | | Ditto, Sol-Fa, 0/8 | — | — | — |
| | | | | THE TEN VIRGINS (Sol-Fa, 1/0) | 2/6 | 2/0 | 4/0 |
| | | | | TOILERS OF THE DEEP (Female voices) | 2/0 | — | — |
| | | | | UNA (Sol-Fa, 1/0) | 2/6 | 2/0 | 4/0 |
| | | | | UNION JACK (Unison Song with Actions) | 0/6 | — | — |
| | | | | Ditto, Sol-Fa, 0/14 | — | — | — |

| | | | 1st | 2nd | 3rd |
|--|------|-----|-----|-----|-----|
| FR. GERNSHEIM. | | | | | |
| SALAMIS, A TRIUMPH SONG (Male voices) ... | 1/6 | — | — | — | — |
| E. OUSELEY GILBERT. | | | | | |
| SANTA CLAUS AND HIS COMRADES (Operetta) ... | 2/0 | — | — | — | — |
| (Ditto, Sol-fa, 0/8) | — | — | — | — | — |
| F. E. GLADSTONE. | | | | | |
| PHILIPPI ... | 2/6 | — | — | — | — |
| GLUCK. | | | | | |
| ORPHEUS (Choruses, Sol-fa, 1/0) ... | 3/6 | — | — | — | — |
| Ditto (Act II. only) ... | 1/6 | — | — | — | — |
| HERMANN GOETZ. | | | | | |
| BY THE WATERS OF BABYLON (137th Psalm) ... | 1/0 | — | — | — | — |
| NOBIA ... | 1/0 | — | — | — | — |
| THE WATER-LILY (Male voices) ... | 1/6 | — | — | — | — |
| A. M. GOODHART. | | | | | |
| ARETHUSA ... | 1/0 | — | — | — | — |
| EARL HALDAN'S DAUGHTER ... | 1/0 | — | — | — | — |
| SIR ANDREW BARTON ... | 1/0 | — | — | — | — |
| CH. GOUNOD. | | | | | |
| AS THE HART PANTS (Motet for S.A.T.B.) ... | 1/0 | — | — | — | — |
| COMMUNION SERVICE (Messe Solennelle) ... | 1/6 | 2/0 | 3/0 | — | — |
| Ditto (Troisième Messe Solennelle) ... | 3/6 | — | — | — | — |
| DAUGHTERS OF JERUSALEM ... | 1/0 | — | — | — | — |
| DE PROFUNDIS (130th Psalm) (Latin Words) ... | 1/0 | — | — | — | — |
| Ditto (Out of darkness) ... | 1/0 | — | — | — | — |
| GALLIA (Sol-fa, 0/4) ... | 1/0 | — | — | — | — |
| MESSE SOLENNELLE (St. Cecilia) ... | 1/0 | 1/6 | 3/6 | — | — |
| MORS ET VITA (Latin or English) ... | 6/0 | 6/6 | 7/6 | — | — |
| Ditto, Sol-fa (Latin and English) ... | 2/0 | — | — | — | — |
| O COME NEAR TO THE CROSS (Stabat Mater) ... | 0/8 | — | — | — | — |
| OUT OF DARKNESS ... | 1/0 | — | — | — | — |
| REQUIEM MASS, from "Mors et Vita" ... | 2/6 | 3/0 | — | — | — |
| THE REDEMPTION (English Words) (Sol-fa, 2/0) ... | 5/0 | 6/0 | 7/6 | — | — |
| Ditto (French Words) ... | 8/4 | — | — | — | — |
| Ditto (German Words) ... | 10/6 | — | — | — | — |
| THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem) ... | 1/0 | — | — | — | — |
| TROISIÈME MESSE SOLENNELLE ... | 2/6 | — | — | — | — |
| C. H. GRAUN. | | | | | |
| TE DEUM ... | 2/0 | 2/6 | 4/0 | — | — |
| THE PASSION OF OUR LORD (Der Tod Jesu) ... | 2/0 | 2/6 | 4/0 | — | — |
| ALAN GRAY. | | | | | |
| ARETHUSA ... | 1/0 | — | — | — | — |
| A SONG OF REDEMPTION ... | 1/6 | — | — | — | — |
| THE LEGEND OF THE ROCK-BUOY BELL ... | 1/0 | — | — | — | — |
| THE WIDOW OF ZAREPHATH ... | 2/0 | — | — | — | — |
| J. O. GRIMM. | | | | | |
| THE SOUL'S ASPIRATION ... | 1/0 | — | — | — | — |
| G. HALFORD. | | | | | |
| THE PARACLETE ... | 2/0 | — | — | — | — |
| E. V. HALL. | | | | | |
| IS IT NOTHING TO YOU (Sol-fa, 0/8) ... | 0/6 | — | — | — | — |
| HANDEL. | | | | | |
| ACIS AND GALATEA ... | 1/0 | 1/6 | 3/6 | — | — |
| Ditto, New Edition, edited by J. Barnby (Sol-fa, 1/0) ... | 1/0 | 1/6 | 3/6 | — | — |
| ALCESTE ... | 2/0 | — | — | — | — |
| ALEXANDER BALUS ... | 3/0 | 3/6 | 5/0 | — | — |
| ALEXANDER'S FEAST ... | 2/0 | 2/6 | 4/0 | — | — |
| ATHALIAH ... | 3/0 | 3/6 | 5/0 | — | — |
| BELSHAZZAR ... | 3/0 | 3/6 | 5/0 | — | — |
| CHANDOS TE DEUM ... | 1/0 | 1/6 | 3/6 | — | — |
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| MY HEART IS INDITING ... | 0/6 | — | — | — | — |
| THE KING SHALL REJOICE ... | 0/6 | — | — | — | — |
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| ODE ON ST. CECILIA'S DAY ... | 1/0 | 1/6 | 3/6 | — | — |
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| O PRAISE THE LORD, YE ANGELS ... | 2/6 | — | — | — | — |
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| HAYDN. | | | | | |
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| Ditto (Latin and English) ... | 1/0 | 1/6 | 3/6 | — | — |
| INSANÆ ET VANÆ CURÆ (Latin and English) ... | 0/4 | — | — | — | — |
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| TE DEUM (English and Latin) ... | 1/0 | — | — | — | — |
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| H. HEALE. | | | | | |
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| C. SWINNERTON HEAP. | | | | | |
| FAIR ROSAMOND (Sol-fa, 2/0) ... | 3/6 | 4/0 | 5/0 | — | — |
| EDWARD HECHT. | | | | | |
| ERIC THE DANE ... | 2/0 | — | — | — | — |
| O MAY I JOIN THE CHOIR INVISIBLE ... | 1/0 | — | — | — | — |
| GEORG HENSCHEL. | | | | | |
| OUT OF DARKNESS (130th Psalm) ... | 2/6 | — | — | — | — |
| STABAT MATER ... | 2/6 | — | — | — | — |
| TE DEUM LAUDAMUS, IN C ... | 1/6 | — | — | — | — |
| HENRY HILES. | | | | | |
| THE CRUSADERS ... | 2/6 | — | — | — | — |
| GOD IS OUR REFUGE ... | 0/6 | — | — | — | — |
| FERDINAND HILLER. | | | | | |
| A SONG OF VICTORY (Sol-fa, 0/8) ... | 1/0 | 1/6 | — | — | — |
| NALA AND DAMAYANTI ... | 4/0 | — | — | — | — |
| ALL THEY THAT TRUST IN THEE ... | 0/8 | — | — | — | — |
| H. E. HODSON. | | | | | |
| THE GOLDEN LEGEND ... | 2/0 | — | — | — | — |
| HEINRICH HOFMANN. | | | | | |
| CINDERELLA ... | 4/0 | — | — | — | — |
| MELUSINA ... | 2/0 | 2/6 | 4/0 | — | — |
| SONG OF THE NORNS (Female voices) ... | 1/0 | — | — | — | — |
| C. HOLLAND. | | | | | |
| AFTER THE SKIRMISH ... | 1/0 | — | — | — | — |
| T. S. HOLLAND. | | | | | |
| KING GOLDEMAR (Operetta) (Sol-fa, 0/9) ... | 2/0 | — | — | — | — |
| HUMMEL. | | | | | |
| ALMA VIRGO (Latin and English) ... | 0/4 | — | — | — | — |
| COMMUNION SERVICE, IN B FLAT ... | 2/0 | — | 4/0 | — | — |
| Ditto, IN E FLAT ... | 2/0 | — | 4/0 | — | — |
| Ditto, IN D ... | 2/0 | — | 4/0 | — | — |
| FIRST MASS, IN B FLAT ... | 1/0 | 1/6 | 3/6 | — | — |
| QUOD IN ORBE (Latin and English) ... | 0/4 | — | — | — | — |
| SECOND MASS, IN E FLAT ... | 1/0 | 1/6 | 3/6 | — | — |
| THIRD MASS, IN D ... | 1/0 | 1/6 | 3/6 | — | — |
| W. H. HUNT. | | | | | |
| STABAT MATER ... | 2/0 | 2/6 | — | — | — |
| G. F. HUNTLEY. | | | | | |
| PUSS-IN-BOOTS (Sol-fa, 0/9) ... | 2/0 | — | — | — | — |
| VICTORIA; OR, THE BARD'S PROPHECY (Ditto, Sol-fa, 1/0) ... | 2/0 | — | — | — | — |
| H. H. HUSS. | | | | | |
| AVE MARIA (Female voices) ... | 1/0 | — | — | — | — |
| F. ILIFFE. | | | | | |
| SWEET ECHO ... | 1/0 | — | — | — | — |
| OLIVER IVE. | | | | | |
| LA BELLE DAME SANS MERCI ... | 1/0 | — | — | — | — |
| W. JACKSON. | | | | | |
| THE YEAR ... | 2/0 | 2/6 | — | — | — |
| G. JACOBI. | | | | | |
| CINDERELLA (Sol-fa, 1/0) ... | 2/0 | — | — | — | — |
| D. JENKINS. | | | | | |
| DAVID AND SAUL (Sol-fa, 2/0) ... | 2/0 | 3/6 | — | — | — |
| A. JENSEN. | | | | | |
| THE FEAST OF ADONIS ... | 1/0 | 1/6 | — | — | — |

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

| | 1st | 2nd | 3rd | 4th | 5th | | 1st | 2nd | 3rd | 4th | 5th |
|---|-----|-----|-----|-----|-----|--|-----|-----|-----|-----|-----|
| W. JOHNSON. | | | | | | F. E. MARSHALL. | | | | | |
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| J. M. SMIETON. | | | | BALAAM AND BALAK | 2/6 | — | — |
| ARIADNE (Sol-FA, 0/6) | 2/0 | — | — | KING NEPTUNE'S DAUGHTER (Female voices) | 2/6 | — | — |
| CONNLA | 2/6 | — | — | (Ditto, Sol-FA, 0/6) | — | — | — |
| KING ARTHUR (Sol-FA, 1/0) | 2/6 | — | — | P. TSCHAIKOWSKY. | | | |
| ALICE MARY SMITH. | | | | NATURE AND LOVE (Sol-FA, 0/4) | 1/0 | — | — |
| ODE TO THE NORTH-EAST WIND | 1/0 | — | — | VAN BREE. | | | |
| ODE TO THE PASSIONS | 2/0 | — | — | ST. CECILIA'S DAY (Sol-FA, 0/6) | 1/0 | 1/6 | 2/6 |
| THE RED KING (Men's voices) | 1/0 | — | — | CHARLES VINCENT. | | | |
| THE SONG OF THE LITTLE BALTUNG (ditto) | 1/0 | — | — | THE LITTLE MERMAID (Female voices) | 2/6 | — | — |
| (Ditto, Sol-FA, 0/6) | — | — | — | THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) | 2/6 | — | — |
| E. M. SMYTH. | | | | A. L. VINGOE. | | | |
| MASS, IN D | 2/6 | — | — | THE MAGICIAN (Operetta) (Sol-FA, 0/6) | 2/0 | — | — |
| A. SOMERVELL. | | | | W. S. VINNING. | | | |
| ELEGY | 1/6 | — | — | SONG OF THE PASSION (according to St. John) | 1/6 | — | — |
| MASS, IN C MINOR | 2/6 | — | — | S. P. WADDINGTON. | | | |
| ODE TO THE SEA (Sol-FA, 1/0) | 2/0 | — | — | JOHN GILPIN (Sol-FA, 0/6) | 2/0 | — | — |
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| SPOHR. | | | | THE COURT OF QUEEN SUMMERS | 1/0 | — | — |
| CALVARY | 2/6 | 3/0 | 4/0 | (Sol-FA, 0/6) | — | — | — |
| FALL OF BABYLON | 2/0 | 2/6 | 5/0 | THE WRECK OF THE HESPERUS | 1/6 | — | — |
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| HOW LOVELY ARE THY DWELLINGS FAIR | 0/6 | — | — | IN PRAISE OF THE DIVINE (Masonic Ode) | 2/0 | — | — |
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| JEHOVAH, LORD OF HOSTS | 0/4 | — | — | WEBER. | | | |
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| CALVARY— <i>Spohr</i> | | „ KING HALL | 7 | 6 |
| CRUSADERS— <i>N. W. Gade</i> | | „ J. W. ELLIOTT | 7 | 6 |
| DAUGHTER OF JAIRUS— <i>J. Stainer</i> | „ | W. HODGE | 5 | 0 |
| ELIJAH— <i>Mendelssohn</i> | | „ E. PROUT | 10 | 6 |
| FIRST MASS— <i>Mozart</i> | | „ WINDEYER CLARK | 5 | 0 |
| GALLIA— <i>Ch. Gounod</i> | | „ T. E. AYLWARD | 2 | 6 |
| GOD, THOU ART GREAT— <i>Spohr</i> | „ | KING HALL | 2 | 6 |
| HEAR MY PRAYER— <i>Mendelssohn</i> | „ | MYLES B. FOSTER | 2 | 0 |
| HYMN OF PRAISE— <i>Mendelssohn</i> | „ | J. W. ELLIOTT | 7 | 6 |
| JOAN OF ARC— <i>A. R. Gaul</i> | | „ | 7 | 6 |
| LAST JUDGMENT— <i>Spohr</i> | | „ KING HALL | 7 | 6 |
| LAUDA SION— <i>Mendelssohn</i> | | „ WINDEYER CLARK | 5 | 0 |
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| THE CREATION— <i>Haydn</i> | | „ WINDEYER CLARK | 10 | 6 |
| THE MESSIAH— <i>Handel</i> | | „ KING HALL | 10 | 6 |
| THE RED CROSS KNIGHT— <i>Prout</i> | „ | J. W. ELLIOTT | 10 | 6 |
| THE ROSE OF SHARON— <i>A. C. Mackenzie</i> | | | | |
| | | Arrd. by KING HALL | 10 | 6 |
| TWELFTH MASS— <i>Mozart</i> | | „ WINDEYER CLARK | 7 | 6 |

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE NORTH STAFFORDSHIRE MUSICAL FESTIVAL, OCTOBER 26, 1899.

SCENES FROM LONGFELLOW'S "THE SONG OF HIAWATHA."

No. 2.

THE DEATH OF MINNEHAHA

A CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30, No. 2.)

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WIND PARTS AND FULL SCORE (*in the Press*).

DAILY TELEGRAPH.

"Minnehaha" is, in its way, as complete and adequate a musical expression as the "Wedding-Feast," and from the very nature of the use of one much more moving and impressive. . . . There is in it the same frequent repetition of a few short themes presented under varying conditions, such as relieve the strain of their persistency; there is the same aptness of expression in the phrases, the same artificiality for diatonic melody, the same wealth of resource in the reorchestration, and an equal measure of the persuasiveness which rings us to think that thus and thus, and in no other way, are the poet's thoughts best clothed upon with musical beauty. The fact just stated embodies the highest triumph of the composer's means and methods, and is the more remarkable because, apart from harmonies and colours that show the freedom of modern treatment, the melodies in which the real and true spirit of music always lies have the simplicity of an older time. About them there is nothing artificial. They never suggest that they have been sought after, but rather that they have come of themselves. Handel is hardly more natural than Mr. Coleridge-Taylor in this regard, or his subjects, so to speak, more inevitable, though, of course, their treatment by the old master, on the one hand, and the young aspirant, on the other, is in the broadest possible contrast. I do not in the least degree underrate the value of Mr. Taylor's powerful and expressive harmonies or the picturesqueness of his orchestration, but I contend, all the same, that the secret of his music's moving force lies in the happy phrases upon which he insists with such remarkable iteration. When sorrowful, there are tears in each one, and with a few notes he can touch the springs of emotion in degree refused to many who labour strenuously and with elaboration towards the same end. Than this I can say nothing more conclusive of the fact that the youthful Anglo-African is a man with a mission, with a gift of free and natural eloquence in a domain which is the reserved home of that priceless quality, and with a potentiality such as must draw to himself the hope and expectation of all who wish well to English art.

DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations no less kindled by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it created was specially gratifying. Mr. Coleridge-Taylor avails himself of all the resources of the modern orchestra, the scoring being exceptionally full—and to emphasise certain passages he freely uses the bass drum, cymbals, and harp. Both chorally and instrumentally he is opening passages are rather weird, as they prefigure the approach of Hiawatha's wigmaw of the spectres of Famine and Fever, whose rivalry is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed Minnehaha "Lay there trembling, freezing, burning," is graphically, but thoroughly legitimately dealt with alike in the voice parts and the accompaniment. Hiawatha's rayer (for baritone solo), "Give your children food, O Father," and his final breathing by Minnehaha (soprano soloist) of the name of her husband, are so agonising in their poignancy, that it is impossible to listen unmoved.

MANCHESTER COURIER.

The tragedy of Minnehaha's death and the sadness of Hiawatha's farewell were brought out with an intensity that profoundly affected the audience.

ATHENÆUM.

Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tchaikowsky; in economy of thematic material, another Dvorák. Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heart-breaking than the description of the famine in the story of Hiawatha—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. Hiawatha's prayer for food, and his farewell to Minnehaha, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brünnhilde*.

BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding-Feast," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . Those who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in Minnehaha's death-song.

STAFFORDSHIRE SENTINEL.

Mr. S. Coleridge-Taylor's new work is magnificent. No less a term will describe it. It has proved to be an all-round improvement on the "Wedding-Feast." The choruses are more varied and beautiful, and the solos are inexpressibly affecting. . . . Many were deeply touched by the dramatic story and its wonderful treatment. . . . This work distinctly classes Mr. Taylor as one of the very finest composers who have seen the light in what some people will persist in describing an unmusical country.

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